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OUR WORLD

Julian Olivas
Born in the Philippines in 1946. Photographer, architect, and helicopter pilot based in New York. Fusing these three passions, he is currently running 'Global Air to Ground', an aerial photography business. His award-winning photographs of landscapes and people working in extreme environments are displayed in a wide range of venues, including galleries.
Photo data: SIGMA 50-200mm F4-5.6 DC OS HSM, 1/160 second exposure at F6.3.

Julian Olivas shoots the world with a SIGMA lens.

Aiming to capture the majesty of wild horses from his helicopter, camera shake was the last thing on his mind.

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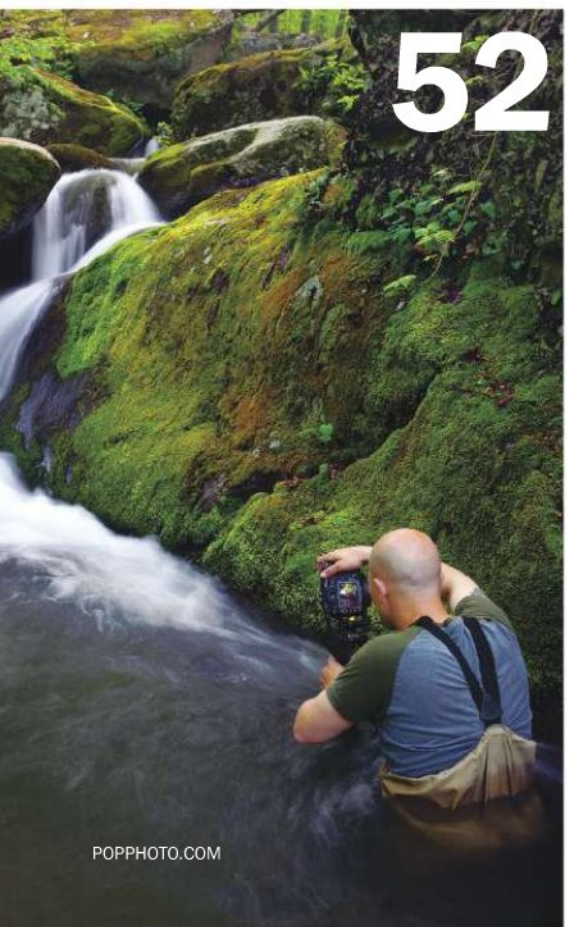

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Welcome to the new Popular Photography!

The changes are hard to miss, starting at the moment you saw this issue in your mailbox or on the newsstand. From the logo to the captions, our septuagenarian magazine has a fresh new look. The redesign brings more clarity and visual organization to our pages, making it easier to find the information you want. And the clean layouts put the spotlight where it belongs—on the photography.

As you read through this issue, you'll discover that the changes go far deeper than just cosmetics. We've restructured our monthly departments, organizing them into four distinct sections:

NEXT—Our take on the hottest new gear and technologies behind it.

SHARE—Your place to interact with our editors and the wider community of photographers. This is where you'll find Letters, Tech Support, and our monthly photo contest, Your Best Shot.

HOW—Expert tips, techniques, and step-by-step instructions for making great photos. It incorporates many of your favorites, including You Can Do It, Lighting, and what we're now calling Software Workshop.

LAB—Authoritative tests and hands-on reviews of the latest cameras, lenses, software, and other must-have tools.

We're also introducing some new monthly features. In NEXT, look for The Guts (page 22), where we dissect an intriguing piece of equipment and show you exactly how it works. SHARE starts with the Photo Challenge (page 25), your chance to show us your own work inspired by what you've read here each month.

Finally, there's The Guide (page 91), an opinionated round-up of all of the current DSLRs and lenses we've tested, each one rated for performance. (With some 200 current lenses in our archives, we'll publish a different focal-length range each month until we run through all of them. This month, we rate 18 telephoto zooms and primes with focal lengths between 55mm and 250mm.)

What hasn't changed? Our abiding passion for photography—and our commitment to bringing you all of the information, advice, and inspiration you need to make great pictures.

Miriam Leuchter

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IN THE FIELD Pro photographer Kerrick James shot this midsummer landscape in Glacier National Park using his own preproduction Pentax K-7 and a 12–24mm f/4 Pentax DA lens, polarizing filter, and tripod. Exposure, f/16 at 1/30 sec, ISO 200. You'll find our test of the K-7 on page 80.

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For a little history, we'll visit Metairie Cemetery, which was built on a horseracing track in 1872. As shadows cascade across the elaborate tombs, you'll view the sites of New Orleans's elite and famous, such as Al Hirt, Louis Prima, Dorothy Dix, Mel Ott, and P.G.T. Beauregard, among others.

Next, we'll experience the vast influence of the Mississippi river aboard the Steamboat Natchez. Plan for an authentic Creole dinner, live jazz, and a full tour of the craft, including the museum-quality engine room. We'll photograph the jazz band, the breathtaking views of the city, and the graceful lines of riverboat architecture aboard this genuine steam-powered "sternwheeler."

We'll also take a trip to a working plantation, where we'll capture candid shots of models dressed in period costume, busy at work among preserved Doric columns and wrought iron details.

For a glimpse into the local flora, we'll tour Oak Alley, where the sprawling limbs of majestic live oak trees grace pristine meadows. Sunlight streaming through the dense canopy of branches forms a perfect balance of light and shadow in this immaculate preserve.

Not to miss out on the fauna, we'll pick up the pace with a bayou swamp tour. These quiet waterways teem with rare birds, snakes, turtles, fur animals and, of course, alligators. In addition, we're likely to drift past an ancient Indian burial mound, a Cajun cemetery and a fishing village.

Of course we won't miss out on where New Orleans's most famous images originate: the French Quarter. We'll start out at Jackson Square. Flanked by historic buildings, this square is home to artists, local merchants and colorful characters that contribute to the identity of New Orleans. From there we'll wander among neon-lit, jazz-filled streets—from Bourbon to Canal—that have made the French Quarter legendary.

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NEXT

THE HOTTEST NEW STUFF AND THE TECHNOLOGY TRENDS BEHIND IT

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WE WANT THIS

THE CLASSIC, REINVENTED

Surprise! Inside this little Leica is a DSLR-caliber sensor

THE NEW LEICA X1 digital compact will have people thinking an M-series Leica rangefinder got shrunk in the wash. From its die-cast magnesium-alloy body with leather covering, to its dial controls, to its fixed 24mm f/2.8 Elmarit lens, the X1 practically oozes M-ness. The first compact ever made using an APS-C format sensor (8.5–15 times the usual compact sensor's size), the X1 sports a Sony-made 12.2MP CMOS (similar to the Nikon's D90 or Sony's own Alpha 700). With a 1.5X lens factor, the optic works out to a moderate wide-angle 36mm equivalent, and you can attach an accessory bright-frame finder for the authentic Leica shooting experience. The price, too, is pure Leica: $1,995.

LEICA X1

12.2 megapixels
APS-C sensor
Die-cast body
Dial controls
Hot-shoe mount

PETER KOLONIA

The street shooter's digital dream come true? Maybe, but the viewfinder is extra.

RETRO ROCKET

Is this the Micro Four Thirds camera we've been waiting for?

WHEN LAST YEAR we saw Panasonic's Lumix DMC-G1, the first Micro Four Thirds camera, we were wowed by its compactness and interchangeable lenses, but wished it were even smaller. Then Olympus raised the design stakes with its new E-P1 (tested, October 2009). Did Panasonic get the message? Perhaps, because here comes the sleek GF1—and the preproduction model we tried had us pretty excited. It won't record 1920p video as its sibling the GH1 does, but it delivered good 720p clips at 30 fps, and the 12.1MP sensor (same as the G1's) captured nice stills, too.

Panasonic DMC-GF1 $900, street
12.1 MP, interchangeable lenses
www.panasonic.com

Panasonic's latest gets slimmed down and spiffed up.

FINGER PAINTING

Control Wacom's new tablet with a pen or your pinky

SERIOUS Photoshoppers rely on Wacom's tablets. With their pressure-sensitive pens, they allow for far more precise control than a mouse would. The Bamboo line is Wacom's most affordable, but now it has something the pricier Intuos models don't—touch. Like a giant version of a laptop's trackpad, the tablet gives you control with your fingers as well as the stylus. The new Bamboos are sensitive to 1024 levels, which used to be the top-of-the-line (Intuos tablets are now at 2048).

Wacom Bamboo $100–200, estimated street www.wacom.com

NEWS FEED

>Cameras once influenced cell phones—now it's vice versa. We love the touchscreen and extra LCD on the face of Samsung's new DualView TL225 camera.

>It's fun to watch Flickr's camera finder to see what's hot. Whenever the iPhone is ahead, a DSLR soon beats it.

INSIDE TECH

The Tablet

Wonder why Wacom's pens need no battery? **Electromagnetic response.** In other words, radio signals. Plugged into a USB port, the tablet pulses a stimulating signal, sends out a frequency, then pauses and checks for response. When the pen touches the tablet, its circuit is stimulated, marking its presence on the screen.

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Sandisk Extreme Pro CF Cards **$300–800, estimated street** www.sandisk.com

NEWS FEED

>It's usually hard to tell if your butt looks good in those jeans, but shoppers at Australia's Jeanswest can see for themselves without a three-way mirror: They've installed cameras to shoot your backside and display it on a screen in their dressing rooms.

>3-D is the new 2-D, or so we've been hearing for years. So we're eager to try Fujifilm's Real 3D W1 ($600), due in October. It shoots 3-D photos and video.

>For techies who want 3-D photos for free, StereoPhoto Maker software can create them from a pair of pictures. You'll just need your own glasses.

>Want to get tilt-shift images from a DSLR? Horseman's new LD bellows attachment connects to your lens for that view-camera look.

New Software

Adobe Photoshop Elements 8 and Premiere Elements 8

Ready to go in-depth with your editing? Start here. This update adds some great new features, and there's finally a new version of Elements for Mac. **A PC-only organizer sorts and previews photos or videos,** Auto-Analyzer identifies high-quality images to quickly find what's unmarred by technical issues, **Photomerge Exposure works like a mini-HDR program,** and face recognition can tag your friends. ($100 each, $150 bundle including Premiere for Windows only; www.adobe.com)

THE LOWDOWN

MEGAPIXEL TRUCE More pixels don't mean better image quality. So we're glad Canon cut its new PowerShot G11 down to 10MP from the G10's 14.7MP. The reason, says Canon: "Bigger pixels." Fewer-but-larger pixels reduce noise, particularly at higher ISOs. Panasonic and Ricoh haven't increased the pixel counts on their latest high-end compacts either—a trend, we hope.

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TALK ABOUT DSLR bang for the buck! With its latest round of upgrades and new cameras, Sony has introduced a full-framer, the Alpha 850, for $2,000 (street), about $700 less than the Canon EOS 5D Mark II, Nikon D700, or Sony's own A900. And, with the Alpha 550 and Alpha 500, Sony promises some of the fastest burst rates you can come by in a sub-$1,000 camera.

The A850 has the A900's 24.6MP Exmor CMOS sensor, dual Bionz processors, Steady-Shot Inside sensor-shift image stabilization, as well as the same AF, metering, LCD, and top sensitivity of ISO 6400.

The compromises? An optical viewfinder with 98% accuracy compared with 100% on the A900, bursts of just 3 frames per second instead of 5, and no wireless remote included.

Just under the top of Sony's DSLR line, the Alpha 850 offers a full-frame sensor for a wow-inspiring $2,000—about $700 less than its closest competitors, the Nikon D700 and the Canon EOS 5D Mark II. Look for our test next month.

If you don't need full-frame, the two newest APS-C-format DSLRs are aimed at shooters who want more power than Sony's three recently released entry-level models offer.

The new 12.3MP A500 ($750, street, body only) and 14.2MP A550 ($950, street, body only) both share a top sensitivity of ISO 12,800, 5-frames-per-second burst shooting (the minimum rate we suggest for capturing sports), built-in IS, and fast AF in live view that now also includes face detection. Both have 3-inch tilting LCDs, the A550's with 921,000 dots and the A500's 230,000. And both cameras will also be available as a kit with an 18–55mm f/3.5–5.6 SAM lens.

The most intriguing feature on all three models? Automatic HDR mode. It combines only two frames (not three like the Pentax K-7, tested on page 80). But we're amazed that the camera will align those images even if there's a slight difference between the two—no tripod required (though it's still a good idea).

Sony is also introducing an $800, full-frame 28–75mm f/2.8 SAM zoom lens, a 42–112.5mm equivalent on smaller sensors. More proof that 2009 is wrapping up to be a fantastic year for DSLR shooters. *—Philip Ryan*

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FAST OPTICS

Compacts are shooting better than ever in dim light

F/2.8 WAS ONCE the Holy Grail for compacts, but the lenses on three cameras have now surpassed it to reach f/2—the Canon PowerShot S90, Panasonic Lumix DMC LX3, and Ricoh GR Digital III.

With an aperture a stop wider, f/2 gathers twice the light as f/2.8. This lets you shoot at ISO 800 rather than ISO 1600 at the same shutter speed—often the break point where noise goes from okay to unbearable. And keeping the ISO the same, an f/2 lens might let you shoot at 1/40 sec rather than 1/20—the difference between sharpness and blur.

These speedy optics are pricier than most compacts—the Canon, Panasonic, and Ricoh street for $430, $500, and $700, respectively. But they also have larger sensors and more advanced features. We'll likely see faster lenses on cheaper cameras in the future. *—Dan Richards*

Canon PowerShot S90 **$430, street** www.usa.canon.com

Ricoh GR Digital III **$700, street** www.ricoh.com

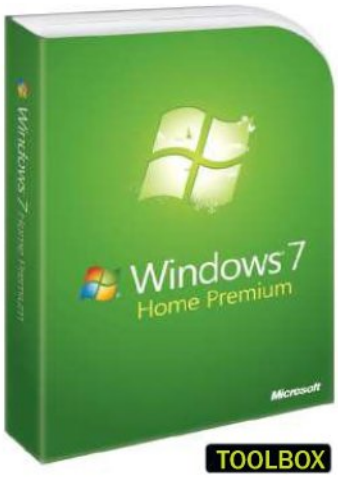
NEWS FEED

>Hahnemuhle's come out with a beautiful, eco-friendly paper made from 75% sugarcane fiber, a byproduct of sugar processing. Yes, we tasted it. And no, it's not sweet.

>Helmet cams make for fun—if jittery—video, but now they're being used as a training device. The University of Oregon has attached cameras to the practice helmets of its football team's quarterbacks.

>Sick of bungee-cord-trimmed nylon camera bags? Banana Republic sells one made from distressed, tumbled leather. For $148, we're miffed it can't hold a tripod.

> First your cell phone, then your DSLR, and now your iPod nano all shoot video. Will you ever use your camcorder again?



TOOLBOX

A NEW OS

After the not-so-great Vista, Windows 7 wins us over

WINDOWS 7, Microsoft's new operating system, has plenty to offer PC-using photographers. We particularly appreciated Libraries. These let you view, edit, or stream a bunch of files (including images) as a group, even if they live in different folders. And the new Device Stage helps manage drivers and even recognizes cameras—connect one, and a window will guide you to functions specifically related to your model.

53%

of PC owners in the United States use their computers to view and manage their photos.

4%

of those same people edit their videos.

SOURCE: Forrester Research, Inc.

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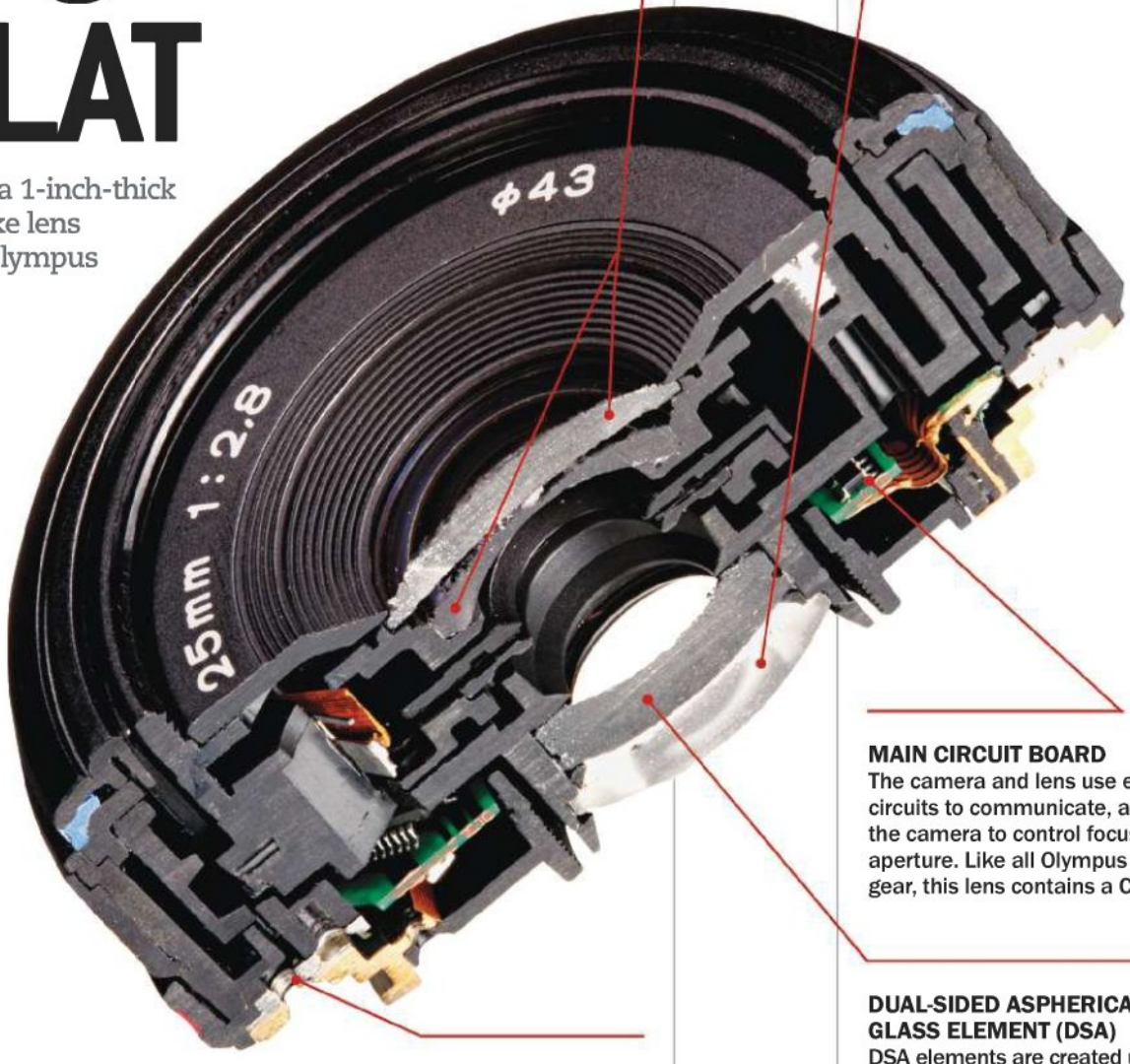
WHY IT'S FLAT

Inside a 1-inch-thick pancake lens from Olympus



FRONT LENS ELEMENTS
These two elements have high-quality optical multi-coating for accurate color reproduction as the light enters the lens. Among other things, multi-coating helps filter out ultraviolet rays that might otherwise add too much blue tone to your image.

ASPHERICAL GLASS ELEMENT
This aspherical element in the rear of the lens minimizes aberrations. It redirects the rays of light so that they accurately fall across the image sensor, providing edge-to-edge sharpness in the final image.

MAIN CIRCUIT BOARD
The camera and lens use electrical circuits to communicate, allowing the camera to control focus and aperture. Like all Olympus E-series gear, this lens contains a CPU.

DUAL-SIDED ASPHERICAL GLASS ELEMENT (DSA)
DSA elements are created using a high-precision mold process. The thickness between the center and the periphery of the lens varies to accurately redirect the light to the image sensor. Generating these high-precision molds requires twice the accuracy as creating single-sided elements. Temperatures of hundreds of degrees are maintained within 1 degree to precisely shape each individual element. DSA elements are the key to making small lenses like this one.

METAL LENSMOUNT
This mount has 9 pins (contact points) that transfer electrical signals back and forth between the lens and the camera body.

This $225 (street) Olympus Zuiko 25mm f/2.8 ED pancake lens: light, flat, and impeccably sharp, according to our tests.

PANCAKE LENSES got their name for a reason: They're super-flat. Skinny means light, too. The Zuiko 25mm f/2.8 weighs only 3.35 ounces. Why? Thank its dual-sided aspherical glass element. The Olympus Four Thirds sensor format makes this the equivalent of 50mm on a DSLR, Four Thirds, or Micro Four Thirds body. And its images are far from flat—see our test at PopPhoto.com/reviews.

PETER KOLONIA

WINNING IMAGE

LIGHTROOM THROUGH YOUR LENS CONTEST

Congratulations Aaron Feinberg for capturing this winning image!

Popular Photography and Adobe® challenged photographers across the globe to submit their most stunning images to the Lightroom Through Your Lens Contest—to be judged not only by their fellow photographers, but also by the seasoned editors of *Popular Photography* magazine. After sifting through over 1,000 entries submitted by inspired photographers, one mesmerizing seascape rose to the top. Taken by Aaron Feinberg and aptly titled "Kaboom!" this image captured everything we were hoping for from a contest winner.

Aaron tells us how he managed to snag such a well-timed shot: "When the surf is just right, this wave forms—but not frequently. This was the third time I had come back to this spot to capture the shot. On this particular day, for the two hours I spent watching the surf, the wave only appeared once. It was pretty surreal."

"This image shows just how easy and quick it is to totally transform and upgrade an image in Lightroom. All I did here was adjust basic brightness and exposure, add a touch of fill light and contrast, and use black clipping for tonal control. I didn't have to use the swift and handy Adjustment Brush, but the before and after are miles apart, thanks to Lightroom."

To view the contest finalists and the People's Choice winner, please visit:
www.LightroomThroughYourLens.com

To learn more about Adobe Photoshop Lightroom, please visit:
www.adobe.com/products/photoshoplightroom/passionate/

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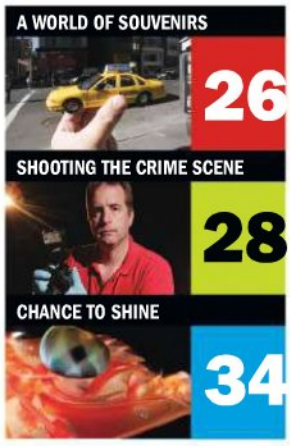
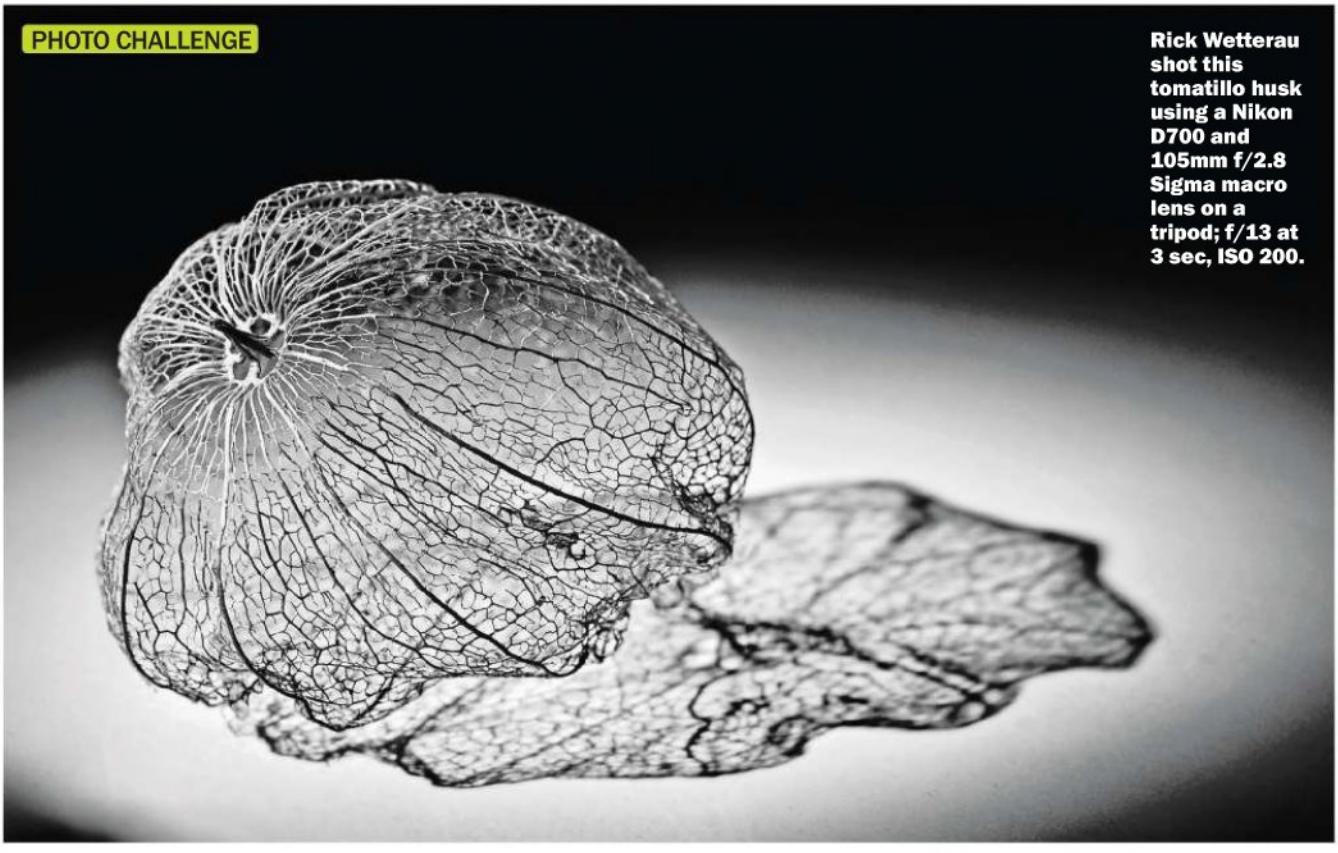


PHOTO CHALLENGE



Rick Wetterau shot this tomatillo husk using a Nikon D700 and 105mm f/2.8 Sigma macro lens on a tripod; f/13 at 3 sec, ISO 200.

SHARPER SHADOWS

The tight beam of a penlight illuminates a husk's delicate detail

FOR FIVE months, Rick Wetterau (www.rwetterauinfrared.com) tried to photograph a tomatillo husk. He'd positioned it a million different ways on his tabletop studio, under fluorescent lights and in available sunlight.

Then came an inspiration: A penlight. "Using a long exposure with a narrow beam allowed me to preserve the spiderweb detail and create a thicker shadow," Wetterau explains.

We were pretty impressed with this image. It also reminded us of a tip on using pinpoint light sources to add intrigue to photos, which we ran in our September 2009 Picture Doctor.

And that gave us an idea: to challenge you to try one of the techniques in *this* issue. Check out the different approaches to light-painting on pages 39, 50, and 106. Send us yours and we'll feature the best one here.

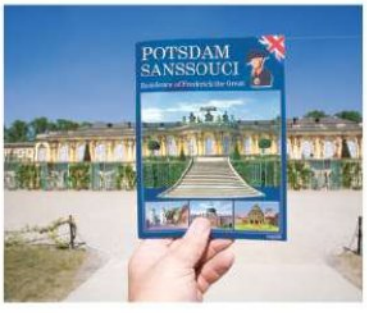
—Lori Fredrickson

NEXT PHOTO CHALLENGE

Light-painting—can you do it better? Send your version to PhotoChallenge@bonniercorp.com by November 30.

Souvenir Shots

A photographer's clever series turns kitsch into gold



MICHAEL HUGHES (9)

Michael Hughes's 125-photo series includes (from top, left to right): Alkmaar windmills; Brandenburg Gate; Valencia Dolphinarium; copy of the David outside the Palazzo Vecchio; Buddy Holly memorial in Lubbock, TX; the Eiffel Tower; Parisian croissant; Potsdam Sanssouci; and a New York City taxi.

FOR MICHAEL HUGHES, inspiration came from a postcard. "I was on assignment for a newspaper 10 years ago in the Rhine Valley to photograph the Loreley rock," an outcropping where, legendarily, a siren lured sailors to their deaths. When the day dawned gray and Hughes struggled to find an interesting shot, he reached into his pocket and found a postcard given to him by his daughter.

"It had a picture of the winner of a 'Miss Loreley' competition, sitting right where I was looking," he says. When he held out the postcard, and checked the viewfinder on his Nikon F5 with 20mm lens, it just fit. And the "Souvenirs" series was born.

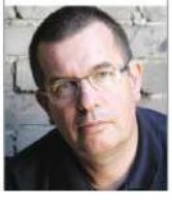
The Berlin-based Hughes has shot about 125 images in 18 countries when traveling for work or pleasure. "First I find an interesting subject, then check local souvenir shops for something that works," Hughes says.

Such as? A miniature candle of the Reichstag in Berlin, an iconic red phone booth in London—or something more unusual. "I photographed my daughter's Leaning Tower-shaped ice pop in Pisa, and a keychain of the Jeff Koons puppy sculpture at the Guggenheim Bilbao."

Now using a Canon EOS 5D and 17–40mm f/4L Canon EF lens, he sets the smallest aperture possible and shoots on autofocus. The images are for sale as 1-euro high-resolution downloads on his website, www.hughes-photography.eu, and have also been published in a short book by Fivefootsix in London.

But his project is ongoing. "You have to be open to influences around you," Hughes says. "It's nice to work in such a spontaneous way." —*Lori Fredrickson*

Michael Hughes is a professional news photographer based in Berlin. He has been working on "Souvenirs" since 1999.



LEIF ROSAS

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Photograph by: *Brett Kennedy*

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CSI Shooter

Crime scene photography isn't pretty

REX LARSEN

Daryl W. Clemens, 42, went from advertising photographer to police officer to crime scene technician in the Grand Rapids, MI, police department.

WHAT THE JOB ENTAILS: We have nine crime scene techs in the department. We're responsible for all physical evidence, including photography, fingerprints, blood and body fluids, hair and fibers, and scene reconstruction. After photographing, we upload the images to our database and file a report, using CorelDraw for diagrams or maps.

GETTING CREATIVE: Once, someone shot an SKS assault rifle at a van 30 or 40 times—my photos didn't do it justice, so I cut off part of the vehicle and took it into court as evidence. Another time, we had to call the fire department so I could use the ladder car for an aerial shot.

HIS GEAR: A Nikon Coolpix 8800, Nikon Speedlight SB-800 flash, fingerprint kit, and lots of basic crime scene stuff—a raincoat, evidence markers, fire boots. I hope to get us each a Nikon D5000 and 35mm f/1.8 lens—normal length, to minimize distortion, and fast. Low light is our enemy, and we want less noise. But a good midrange zoom would give us more options.

WORST SCENE EVER: A house fire in which several children died. Shooting it wasn't bad—I was focused on what needed to be done—but looking at the photos later was very hard. The grossest I've seen was a woman who had been dead for a while in a house full of cats. I've driven up on two shootings in progress—and, as I'm unarmed, that's unnerving. I've also found suspects hiding in my scenes.

REWARDS: I really like working scenes where we can figure out the specifics of what happened. And I have some great partners. But I miss the creative side of photography. In CSI, you record things as they are—it's not about making beautiful pictures.

—As told to Kathleen Davis

Kenko

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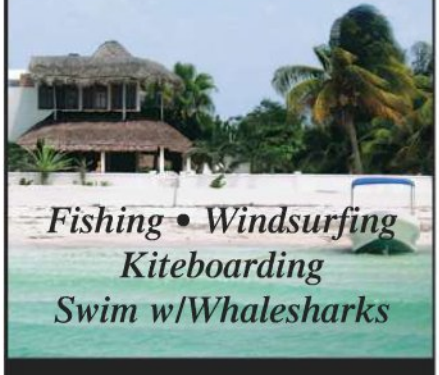

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TODD KLASSY, WWW.TODDKLASSY.COM

Child's Play

YOUR STORY and photo essay on kids ("Catching Kids," September 2009) was informative, and all your technical information was spot on, but you missed out on the single biggest variable in shooting children: camera position and point of view.

Get down, go low. Your cover shot and article prove the point exactly—camera position is what makes the shots so outstanding. They are all what we call "position 1" or ground/low level. I shoot broadcast video as well as stills, and choosing POV to fit the subject is the easiest factor to correct and will make the largest difference. Ninety percent of adults shoot from a standing eye-level position while the kid is on the floor. Change the POV, and the whole shot changes.

Paul Dunn
Durango, CO

WHEN I WAS at a concert at a local club this weekend, a man with a DSLR went up to the stage and, after every single shot, checked the LCD screen to see if his image worked. I understand the benefit of the LCD to check your images quickly, but nothing rubs me the wrong way as much as seeing someone looking at the screen after every shot. Surely with today's multiple-gigabyte memory cards, you can afford to take plenty of shots and save the reviewing for later! But what's the fun in having new toys if you can't play with all the bells and whistles?

Kip Guenther
Winnipeg, Canada

MY FAMILY and I (all adults) were in Las Vegas for a weekend recently, and we stopped at the Playboy Club in the Palms hotel. I took some photos with my little Leica C-Lux 3 both in

the club and of the spectacular views outside. The staff even used it to take pictures of us.

A little later, someone else in the group took out a Nikon D40, and immediately the same folks came over and said (in a nice way) that the Nikon was a professional camera and they could not allow photos to be taken there with it.

Is this distinction practiced elsewhere, or have I run into a unique situation? ***Gary Stark***
Cleveland, OH

You're not alone. We've heard from other photographers that their DSLRs were mistaken for professional gear and prohibited—even in public places where photography is generally permitted.

I TOOK the advice in your May 2009 issue ("10 Camera Bargains") and purchased a 24X superzoom EVF (the Pentax X70) for insect, bird, and animal pictures. I couldn't be happier.

The lens goes out to an equivalent 624mm focal length, which allows me great reach, a comfortable working distance, very low noise at low to mid ISOs, ease of handholding and, importantly, substantial depth of field due to the small sensor. Image quality is also excellent.

If I had bought a lens able to go out to 400mm on my APS-size-sensor DSLR, it would have cost me $500 extra, and it could not have given me the depth of field necessary to get the entire subject in focus without being close to it. ***Michael Fusco***
Forest Hills, NY

I WAS IMPRESSED by "5 Things You Didn't Know About Hot-Shoe Flash" (Cheat Sheet, August 2009), but I have to disagree with your point that TTL metering is overrated.

Sure, you can dial in the exposure easily—but only if the subject is still. Most of the flash pictures I take do not offer second chances, so I'll gladly use the amazing and accurate TTL metering.

Other than that, thought-provoking and informative articles like this are one of the reasons I like Pop Photo as much as I do.

Len Lipton
Norwalk, CT

STEPHEN VOSS opens up 1 to 1 ½ stops for light skin, according to "Exercise Your Eye" (Tips From a Pro, September 2009). I've been shooting photos since 1947, and I always overexpose ½ to 1 stop when shooting *darker* skin. I shoot with a Nikon D70 and use fill flash at ISO 400 in poor light in nightclubs, etc. My skin tones turn out lovely, and subjects are very pleased with the results. By the way, I am an African-American, as are most of my subjects. ***Bob Felton***
Pansacola, FL

POPULAR PHOTOGRAPHY

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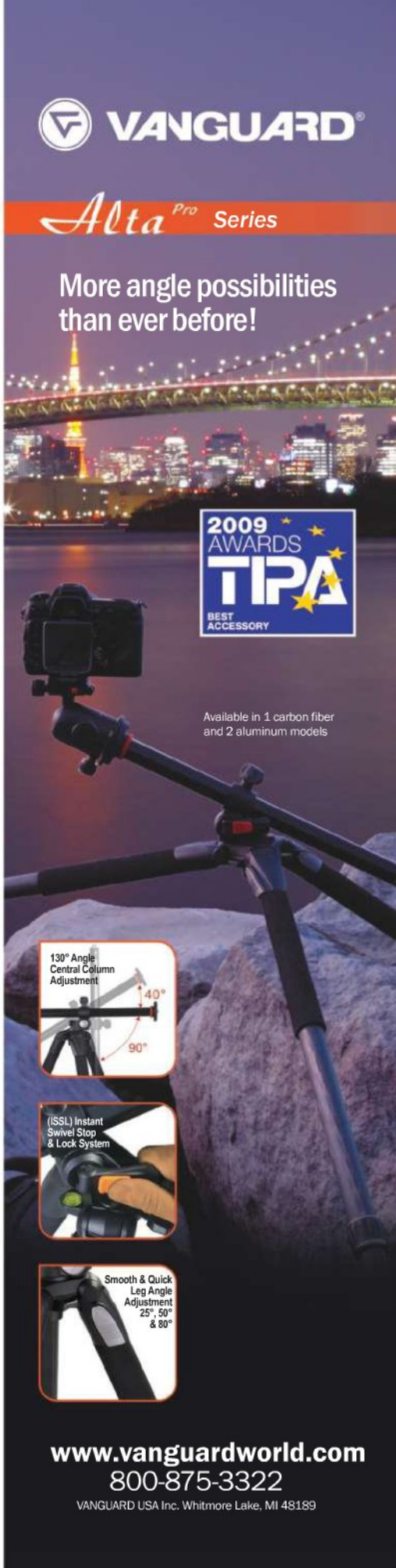
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Raw Support

Q I currently own Adobe Photoshop CS3 and just purchased a Canon EOS Rebel T1i. My problem: CS3's version of Camera Raw can't read the Rebel's RAW files. What are my options?

Tom Boyd
Spokane Valley, WA

A *When Adobe introduces a new version of Photoshop or Photoshop Elements, it no longer provides Camera Raw updates for the orphaned applications. You have two options: upgrade to CS4 at a cost of $200 or download Adobe's free DNG converter and convert your Rebel's RAW files to Adobe's DNG format. CS3's Camera Raw will then open them.*

Q **MEMORY CARD SPEED** I just bought a Nikon D90 and immediately went out to buy an SD memory card. It occurred to me while shopping that a card's read speed doesn't have to be any faster than what the camera can write. What speed SD card should I buy?

Richard Freeman
Oregon City, OR

A *The fastest you can afford, especially if you shoot video. Lexar recently tested its top two lines of SD cards in the D90, and the pro-level 20MB/sec Professional SDHC card showed 20-percent faster in-camera write times than the 9MB/sec Platinum II SDHC card with 10MB RAW files. Faster write times mean fewer dropped video frames, among other advantages. There's also a correlation between file size and speed: The larger the file,*

TIP FROM A READER

TEST PRINTS To save on expensive inkjet paper, I size my test prints at about 2x3 inches and loupe the images with a magnifying glass. This lets me put six test prints on a sheet of 8.5x11-inch paper: I run the same sheet through the printer six times by changing the placement of the test image in Adobe Lightroom. I just drag the cell around in the Print module. When I get the image right, I upsize it to the final print dimensions. **PK**
South Orange, NJ

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the greater the advantage to the high-end card. This is especially important if you're shooting long video clips. If you do, get an SDHC card that's at least Class 4. You may have to upgrade to a new card reader, however, because many older readers don't support these faster card speeds.

Q BATTERY AVAILABILITY

Don't ask me why, but I want a Canon EOS A2 film camera. Can you still get batteries for them? ***Chuck Fisher, Via e-mail***

A *You bet. The A2's 2CR5 lithium batteries are no longer in drugstores, but they're in camera and electronic stores. The A2 and optional VG-10 vertical grip will also accept rechargeable Li-ion 2CR5s (from Lenmar, $18, street, plus charger), although Canon advises against putting a battery into a camera for which the camera wasn't engineered.*

Q NEUTRAL DENSITY REDUX

I've been using a Hoya Multi-Coated 0.6 neutral-density filter, and now would like to add more density. What's the difference between the Singh-Ray Vari-ND and other ND filters, and why is it so expensive? ***Héctor Suárez, Via e-mail***

A *Neutral-density filters cut light in fixed increments, and you stack them to obtain a desired exposure. The Singh-Ray uses two elements, one of which spins, for continuously adjustable density from –2 to –8 stops. The $340 starting street price may seem steep, but it can stand in for multiple conventional ND filters. Have a polarizer? Stack it with your ND and it will give you 1 to 2 stops more neutral density.*

GOT A QUESTION? E-mail us at PopPhoto@bonniercorp.com or visit the Tech Support forum at forums.PopPhoto.com.

What Should I Buy?

Reader Michael E. Zuller asked us whether he should upgrade his 10-year-old film-era 75–300 f/4–5.6 Canon EF IS to a Canon 70–300 f/4.5–5.6 DO (Diffraction Optics) IS lens for his Canon EOS 40D. While the DO lens is very compact and has great build quality, its performance, frankly, doesn't justify its $1,340 price. We'd go with the newer 70–300mm f/4–5.6 IS ($550), or the 70–200mm f/4L IS ($1,235).

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$100 Prize

GENE HILTON, 49, PHOTOGRAPHER, DURHAM, NC

"In the yard one day I spotted these interesting, antlike red insects gathered on a leaf, and helped them 'migrate' to a different plant for a better shot. Then I noticed a ladybug and placed her in the frame. It's a microcosm of life in my yard!" (www.genehiltonphotography.com)

TECH SPECS: Nikon D200, Tokina 100mm f/2.8 macro lens. Exposure, 1/250 sec at f/4.2, ISO 360. Minor adjustments in Photoshop.

MONTHLY PHOTO CONTEST

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2nd Place
$200 Prize

LARRY ANDREASEN, 54, SERVICE TECHNICIAN, TILLAMOOK, OR

"I've lived in Oregon all my life, and since I became serious about photography three years ago, I've traveled to capture the state's diverse beauty. This was near the Painted Hills at John Day Fossil Beds National Monument. The silhouette of the tree against a star-filled sky just worked."

TECH SPECS: Tripod-mounted Nikon D3 with 20–35mm f/2.8 Zoom-Nikkor. 30 sec at f/2.8, ISO 3200, in-camera noise reduction set to high.

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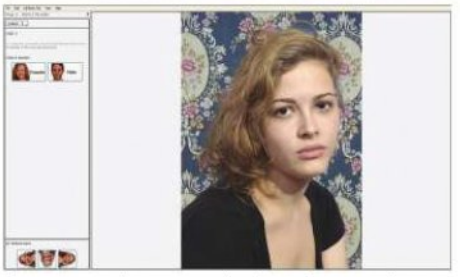

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New PortraitProfessional 9

1st Place
$300 Prize

JEFFREY DE GUZMAN, 39, CONSTRUCTION WORKER, QUEZON CITY, PHILIPPINES

"I was on a night dive in Anilao, Batangas, when I saw this beautiful shrimp on top of coral. Shrimp are naturally shy, so I had to approach slowly. It took 30 minutes for me to get this close—this image is uncropped. I was shocked by the tiny hairs on the shrimp's head when I saw the photo on my laptop—you can't see that with your eyes."

TECH SPECS: Nikon D300, 105mm f/2.8G VR lens with SubSee Magnifier diopter, Inon underwater strobes, and Sea&Sea MDX-D300 housing. Exposure, 1/200 sec at f/4.5, ISO 200.

—Lori Fredrickson

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HOW

EXPERT TIPS AND TECHNIQUES FOR BETTER PHOTOS

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CREATIVE THINKING

MOOD LIGHTING

Pro photographer Dave Black paints an eerie glow in a scary spot

DAVE BLACK

TO GET THE SHOT, sometimes you do crazy things. Like clinging to a wall of ice in the dark, wielding a 2-million-candlepower spotlight. Then doing it over endlessly until you get it right.

That's what sports shooter Dave Black did to make this incredible image. With no prior ice-climbing experience, he spent four long nights perched on the edge of an ice gorge in Ouray, CO, as world-class climbers Chris Alstrin and Mike Anderson repeatedly ascended for his camera.

Under a sweeping spotlight, Chris Alstrin climbs an icy gorge at Ouray.

Even crazier, he used a creative but unpredictable photo technique no one else uses for sports. He calls it "light painting."

This involves holding the camera's shutter open for a long exposure while sweeping light by hand across the subject. Pro photographer Troy Paiva used the technique inside an abandoned restaurant in the photo

on page 106 ("The Explorers' Club"). And Toby Keller painted with light to draw abstract patterns into his seaside landscapes (You Can Do It, page 50).

Black, whose photos have appeared in magazines such as *National Geographic* and *Sports Illustrated*, lightpaints to very different effect. (See more at www.daveblackphotography.com.)

Before shooting, he and the climbers scouted the area for a dramatic ice formation with suitable routes, making a few daytime ascents to learn the terrain. Then he placed his tripod-mounted Nikon D200 and 17–55mm f/2.8 Nikkor lens, with a PocketWizard MultiMAX Transceiver radio trigger, across the gorge from his subject.

He usually shoots in manual-exposure mode, but since his camera would be inaccessible, he used aperture-priority auto (set to f/8 at ISO 200), letting the meter determine shutter speed. He dialed exposure compensation down by –2 EV to preserve the feeling of darkness. And he set white balance to 3000K for the color of the spotlight.

Outfitted with crampons, climbing ropes, and a harness, Black went out on the rim and swept the light of a rechargeable Brinkmann Q-Beam Max Million II across the scene below.

He shot whenever a climber stopped to study the route ahead. Thanks to the ice's reflectivity and the spotlight's power, this exposure lasted just 13 sec.

"It might take many attempts to get the lighting right—enough, but not too much, light applied to the scene in an interesting way. Don't give up after one or two," Black says. "Start small and work your way up to big subjects like this one. Practice, then practice some more." —*Laurence Chen*

Drama Dose

A bit more saturation and contrast do the trick

Increasing saturation will usually also boost contrast, and vice versa

THE FIX IT TEAM usually errs on the side of subtlety, but in the case of Mark Wilcox's brooding depiction of Hawaii's Mauna Loa, we felt that more impact was in order. What makes it compelling is the layering of colors—creating an almost abstract design—but the tones are a little weak. (This may have been the fault of the scan of the original slide, made on ordinarily eye-popping Fujichrome Velvia 50.)

So, in Adobe Photoshop CS4, we masked off the bottom of the image and darkened it, using Levels. We also increased the overall saturation and contrast. Time spent fixing: 10 minutes.

Shot using a Minolta Maxxum 9xi and Sigma 75–300mm f/4.5–5.6 lens with 3-stop split ND filter to darken the upper portion of the frame. Exposure, 1 sec at f/11. —*Dan Richards with Debbie Grossman*

DOES VIEWING A JPEG RUIN IT?

MYTH: Every time you open and close a JPEG image, you degrade your file and lose detail.
TRUTH: Look at JPEGs freely, but watch out when you resave them.
WHY: JPEG files are compressed. When you Save As, even at a quality level of 10, the image will start to break up by the fifth resave. (See blotchy sky at left.) After 12 resaves, your photo is unusable.
WHAT TO DO: If you don't plan to edit your photo more than once, save your work at maximum quality (level 12). For heavier editing, save first as an uncompressed TIFF, then do your work on that.

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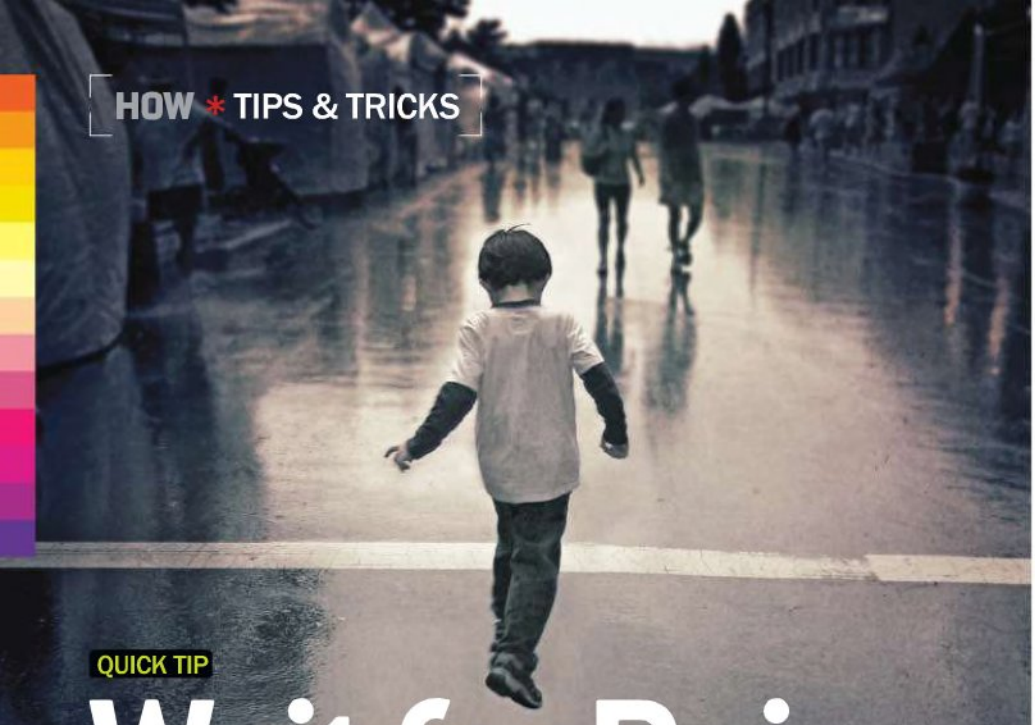


QUICK TIP

Wait for Rain

Good pictures follow bad weather

IN HOLLYWOOD, they call it "wet down." That's the technique of spraying water over streets and sidewalks just before shooting exterior scenes. (Ever noticed on *Desperate Housewives* how often it seems to have just stopped raining on Wisteria Lane?)

Why wet down? Simple. Dry streets and sidewalks are visually boring. They lack contrast, surface reflections and texture. Wet streets, on the other hand, thrum with sparkle, sheen, and tonal life. Asphalt when wet can appear a deep, glistening, coaly black. When dry, it photographs a wan shade of gray.

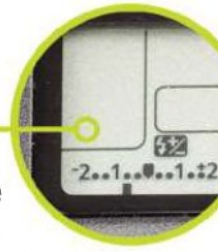
San Francisco-based photographer Cole Rise (www.colerise.com) knows this well. So when the sky began to clear after a thunderous downpour in Asheville, NC, he grabbed his Sony Cyber-shot DSC-F828, and prowled the deluged streets until he found this young puddle-jumper.

"Imagine how drab this shot would be," he says, "without those fantastic reflections."

—Peter Kolonia

COLE RISE

What's This?



Flash Exposure Compensation

Besides the standard exposure-comp control to override autoexposure, many cameras let you adjust a built-in flash.

Where it is: Sometimes you hold down the flash button; sometimes FEC has its own. You may have to trawl the menus.

How it works: The zero point is what the camera thinks is proper output. Dial up the plus side for a brighter pop or down the minus side for less.

How to use it: To fill in facial shadows in full sun, keep exposure comp at 0 while dialing down FEC—start at −1. For the paparazzi look in daytime, take exposure comp down about −1 and dial FEC up +1 or so.

FACE FACT

YOU WANT to keep reflections out of your subjects' eyeglasses to capture their full expressions. One way to do it is using light from the side, but this exaggerates wrinkles. So how do you do it in a more flattering way? Frontlight your subject and place the light as high as possible—but not so high that their nose throws a shadow across their lips. Then, ask them to tilt their chin downward. Finally, place a reflector below them to fill in chin and eyesocket shadows.

30-SECOND PHOTOSHOP

SQUINTING SUBJECT? You can open up half-closed eyes with the Liquify filter in Adobe Photoshop or Elements: Select Liquify and zoom in on the eyes. Next choose an appropriate brush size in the Tool Options palette. Make the brush no larger than the width of your subject's iris. (If the smallest brush size seems too big, zoom in closer.) With the Forward Warp tool selected, place the brush in the iris (above the pupil), and gently nudge upward to create a smoothly arched eyelid. Repeat for the lower eyelid.

With the Liquify filter, you can give a pleasing arc-like shape to squinting, half-closed eyes. Don't overdo it, though. A little digital plastic surgery goes a long way.

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TIM TADDER

Swimming in Light

A high-tech set-up to freeze even the fastest motion

HOW DID L.A. advertising photographer Tim Tadder (www.timtadder.com) capture the water droplets flying off of Olympian Michael Phelps so sharply? By minimizing his strobes' flash duration—the amount of time the xenon gas in a flash tube gives off light.

For dim bursts, flash durations can be 1/10,000 sec or shorter. For full-power pops, though, they can last as long as 1/700 sec. That sounds fast, but such a long flash can record noticeable motion blur in fast-moving subjects.

To control flash duration, Tadder used an unusual breed of strobe light called a bi- or twin-tube head. With two flash tubes and two power cables, a bi-tube head can produce the same amount of light as a conventional strobe, but with about half the flash duration. Result? Extra sharpness for even the fastest moving subjects.

Other strategies that Tadder used in creating this shot:

Tim Tadder used a lot of light to stop Michael Phelps midstroke for a 2008 PowerBar ad campaign. The hardest part? Convincing the swimmer to shave a beloved goatee!

Kill any ambient light. Even at fast flash-sync speeds (like Tadder's EOS-1Ds Mark III's 1/250 sec), ambient light can reach your camera's sensor and introduce both motion blur and contaminating color temperatures. To prevent both, Tadder shot after dark, and doused the lights around this rented pool. Only his strobes lit the scene.

Layer in more light than you'd think. You need it for the small apertures and big depth of field required for sharpness. Tadder rented seven bright Profoto

Pro-7a power packs, four of which powered bi-tube heads.

Backlight it. Strong backlighting gives water its sparkle.

Forget diffusion. Your light must be harsh and direct. To supercharge his, Tadder focused it with grids in each reflector. He also used the Profoto Pro-7 Ringflash Lamphead around his 400mm f/2.8 Canon lens. It filled in the shadows cast by the strong backlights and added shimmer to the water and sheen to Phelps' skin.

HOW TO SET UP YOUR LIGHTS

SIMPLE ▬▬▬▬▬▬▬▬ COMPLEX

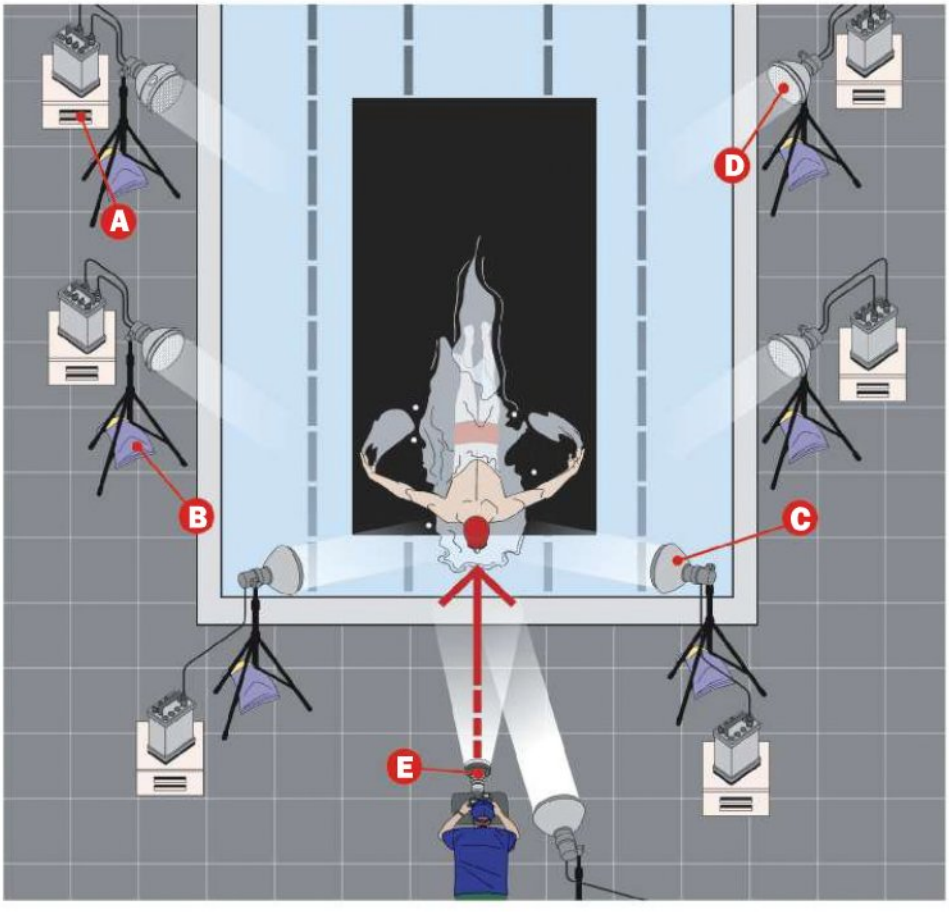
For active, in-pool portraits, Tim Tadder faced two main challenges: He had to generate a lot of light and do it safely. To keep his power packs dry, he placed them up on apple boxes (A), and to prevent the lights from toppling into the pool, he secured each with a 90-pound sandbag (B). To boost light output by more than a stop, he used super-bright Profoto Magnum reflectors (C), with honey-comb grids (D), and for even more light, a lensmounted Profoto ringlight (E).

THE GEAR

Profoto Pro-7 Twin Tube Flash Head ($3,003, street)

Profoto 10-Degree Honeycomb Grid ($244, street)

Profoto Pro-7a 2400 Ws Power Pack ($9,063, street)



TIM BARKER

Model the water. Notice how these water droplets contain contrasting black and white highlights? They give the drops more shape and dimension. The white highlights are reflections of the lights and pool walls; the dark areas are reflections of black rubber matting that Tadder strategically placed 5 feet below on the pool floor.

Proceed with extreme caution. Electricity and water don't mix. Tadder spent a day setting up, securing, and testing the lighting. All the equipment was redundantly secured to prevent it from coming into contact with water, let alone falling into the pool. You can't afford that kind of spark with a portrait like this one. *—Peter Kolonia*

TIMOTHY VANDAWALKER

Get Perfect Contrast

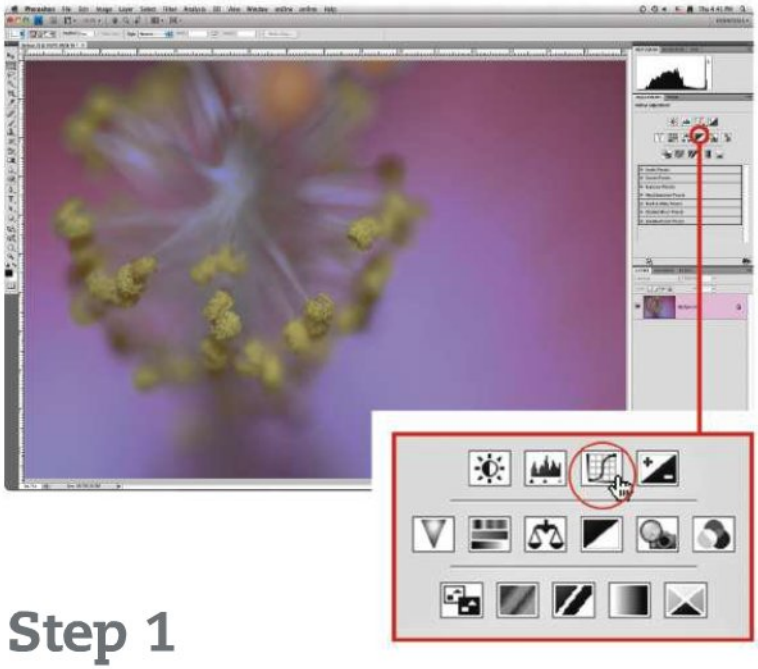
Photoshop CS4's Curves tool makes it simple to achieve the ideal tone

CURVES WAS ONCE one of Adobe Photoshop's most complicated tools, but CS4's version of the dialogue makes it a snap. Now anyone can use this powerful tool to improve a photo.

Simply put, Curves graphs the tones in your image. Control the darkest ones by adjusting the left side of the graph, the brightest by adjusting the right: Pull down the curve on the left, and your darker tones will darken. Lift it on the right, and your brighter tones will brighten. Often, when you use Curves for contrast, your curve will be shaped like the letter S.

Why use Curves when the less complex Levels tool or Brightness/Contrast slider seems to suffice? Because Curves makes nuanced adjustments to contrast that give you smoother results and more beautifully toned images.

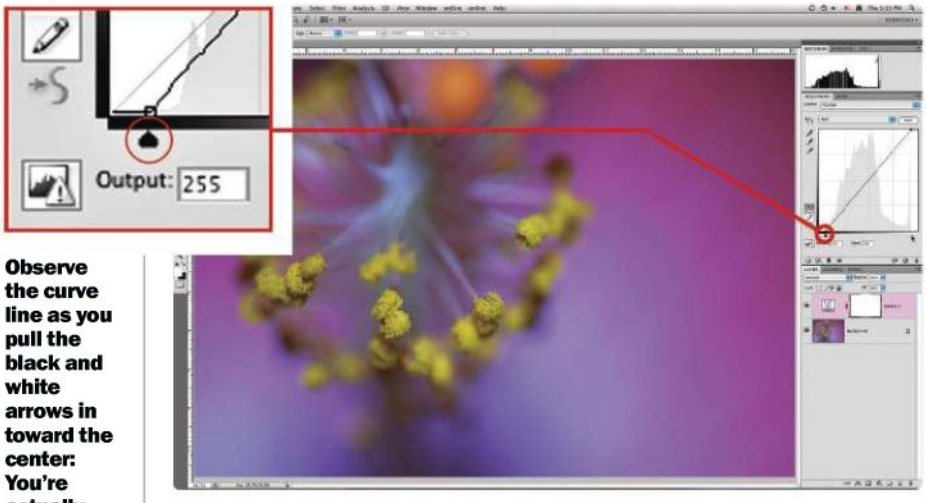
—Debbie Grossman



The Adjustments Panel is new to CS4. Don't see it? Go to the Window menu and choose Adjustments. You'll find the button to make a Curves Adjustment Layer in the top row (circled).

Step 1

Your first step when editing or otherwise retouching a picture in Photoshop is to get the contrast right. With a boost in contrast, this flat image will start to sing. Adjustment Layers in CS4 are easier than in previous versions, so use them. **Create a Curves Adjustment Layer by clicking on the Curves button in the Adjustments Panel (circled).** When you choose that button, an Adjustment Layer automatically appears in the Layers Panel.



Observe the curve line as you pull the black and white arrows in toward the center: You're actually relocating the beginning and end of the curve.

Step 2

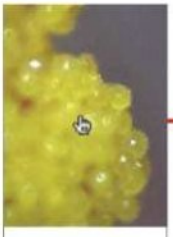
As in Levels, it's easy to add contrast when you use the histogram as a guide. Grab the black arrow (circled), and pull it to the right until it lines up with the beginning of the bumps on the left side of the histogram. This will ensure that the darkest tones in your photo are actually black. Then **click on the white arrow, and drag it to the left until it lines up with the beginning of the lumps on the right** (not shown), making the lightest tones in your photo close to true white.

QUICK TIP

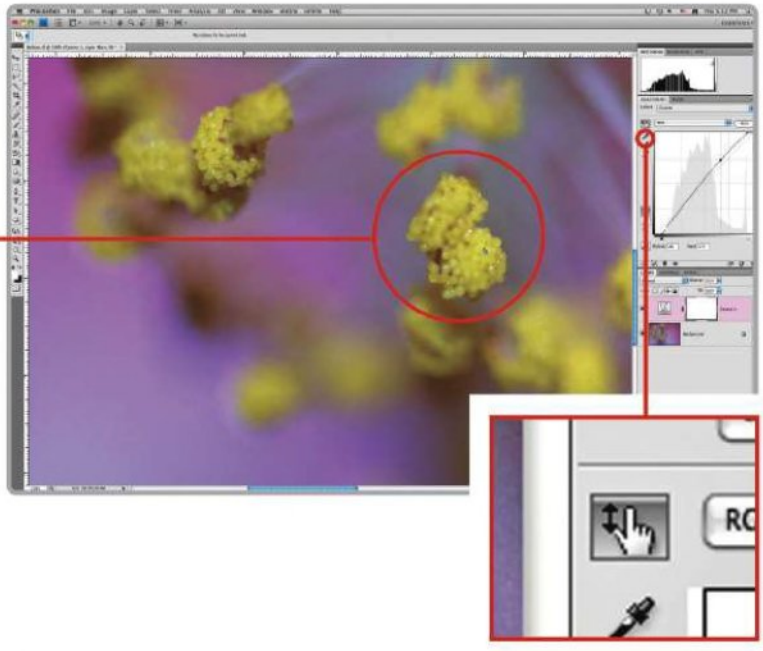
STILL CONFUSED by Curves? The best thing to do is experiment—pull up or down on different areas of the curve and watch what happens. If you're not sure where to begin, try some presets, included for the first time in Photoshop CS4: Once in Curves, grab the Curves pulldown menu (initially set at Default). You'll see a few options, some more aesthetically helpful than others. Choose Negative, and the curve line flips—now it goes from top left to bottom right, and all your picture's tones are reversed. You probably won't ever want that look, but watching it happen will help you understand how this tool really works.

Step 3

Now we have improved the image, but we can do more. The tack-sharp pollen in this flower is the picture's focal point. To make it really stand out, **use it to determine the way you further refine the contrast.** Zoom in. Then grab the little pointed finger in the top left corner of the Curves dialogue. **Click on a bright point in your picture, and drag up.** Watch as the whole image gets brighter, based on the tone you chose. Note, also, that the point on the Curve where your adjusted tone lies is now marked.

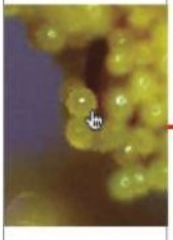


Choose the magic hand in the Adjustments Panel to activate it, then click directly in your photo, and drag up to brighten.

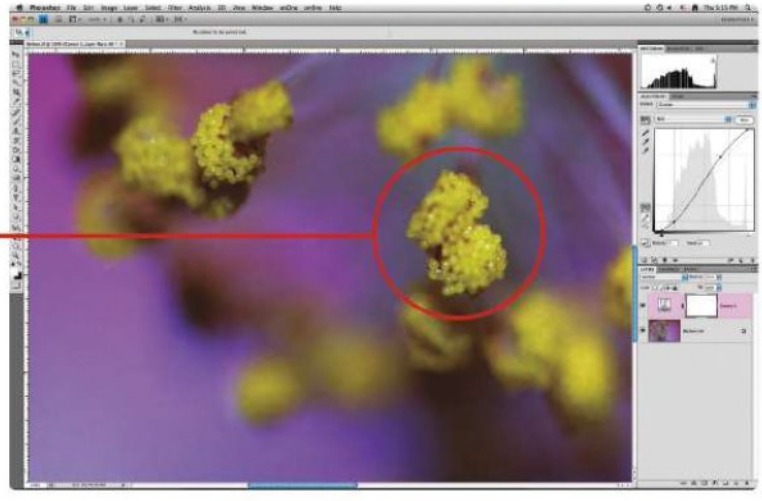


Step 4

Once you darken the shadows, you'll really see your photo start to pop. With that little hand still selected, now **click and drag down on a shadowy area of the pollen.** Keep going until those tones are as dark as you like them.



Repeat Step 3, but click and drag a shadow area downward to darken.



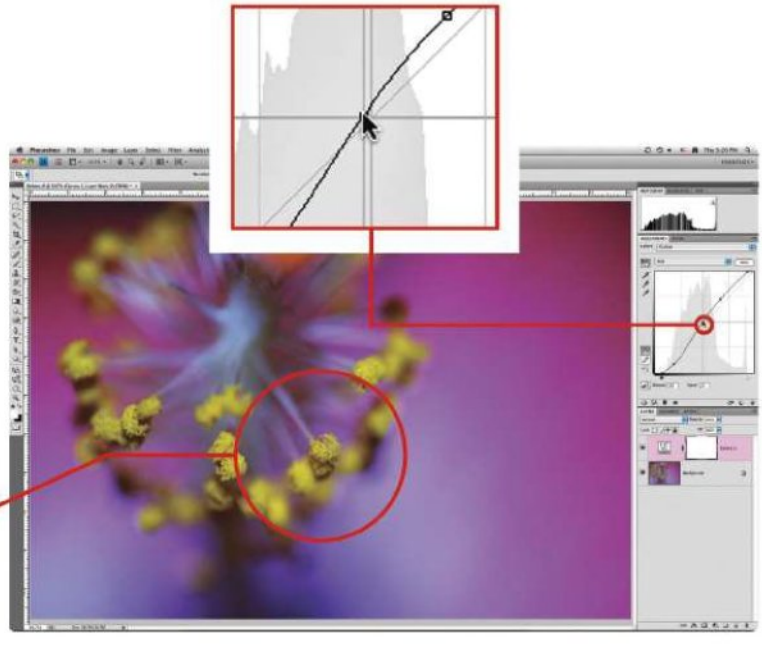
Step 5

Finally, zoom out. Do you need further adjustments? Now that you added points to your curve, you can **click on them directly and pull them up or down to refine your image.**

You can also adjust tones in your image, even if you don't know where in the image they lie. In this case, the highlights and shadows are looking satisfactory, but it's clear the midtones could be a little brighter.

These can be adjusted by working with the center of the curve. To make them brighter, **click directly on the curve to add a point, and drag it upward** until your photo is just the way you like it.

Just clicking on the curve automatically adds a point to it. Adjust this by pulling up or down.



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Invent a Landscape

How to create awesome night images using a handheld light and a long exposure

AFRAID OF the dark? Toby Keller isn't. This web designer from Santa Barbara, CA, uses the night as a canvas for amazing painting-with-light projects (see more at www.bumblue.com). He draws patterns and shapes into the landscape using handheld lights—standard flashlights, LEDs, electroluminescent (EL) wire, even hot-shoe flashes, which he uses to open up broad areas of shadow.

Keller's technique is hard to mess up and easy to fix if you do. "Exposure at night isn't that difficult," he says. "If proper exposure is 5 minutes, a 10 minute exposure puts you off by only one stop. There's a huge amount of leeway there."

He offers two tips: Lines painted with light will only be even from end to end if you (and your light source) move evenly and smoothly across the scene. If you pause for just a second, a glaring hot spot results. Also, for really vibrant blue skies, use a conventional (non-LED) flashlight, set a Tungsten white balance, and avoid overexposure.

As for the patterns you draw, experiment and follow your own artistic vision. Keller's very first outing produced some of his favorites. —*Peter Kolonia*

Any flashlight works for painting, but Keller used LEDs to draw the thin lines in "Grid, Haskell's Beach" at far left. (Exposure, 2 min, 28 sec at f/6.7, ISO 200.)

Flexible EL wire doesn't produce much light, but if you dangle a strand of it, you can create a ghostly cloud as Keller did in "Orb" at near left. (Exposure, 4 min, 39 sec at f/6.7, ISO 200.)

TOBY KELLER (3)

Step 1

Choose landscapes in motion. Long exposures impart a surreal quality to flowing water, wind-blown trees, and sailing clouds. Exposures of a minute or more soften and blur such elements in ghostly, visually exciting ways.

Step 2

Go out on a (mostly) clear night with full moon. The moon's brightness will light your scene so you can focus and compose, and the clear night sky will record in vibrant shades of blue.

Step 3

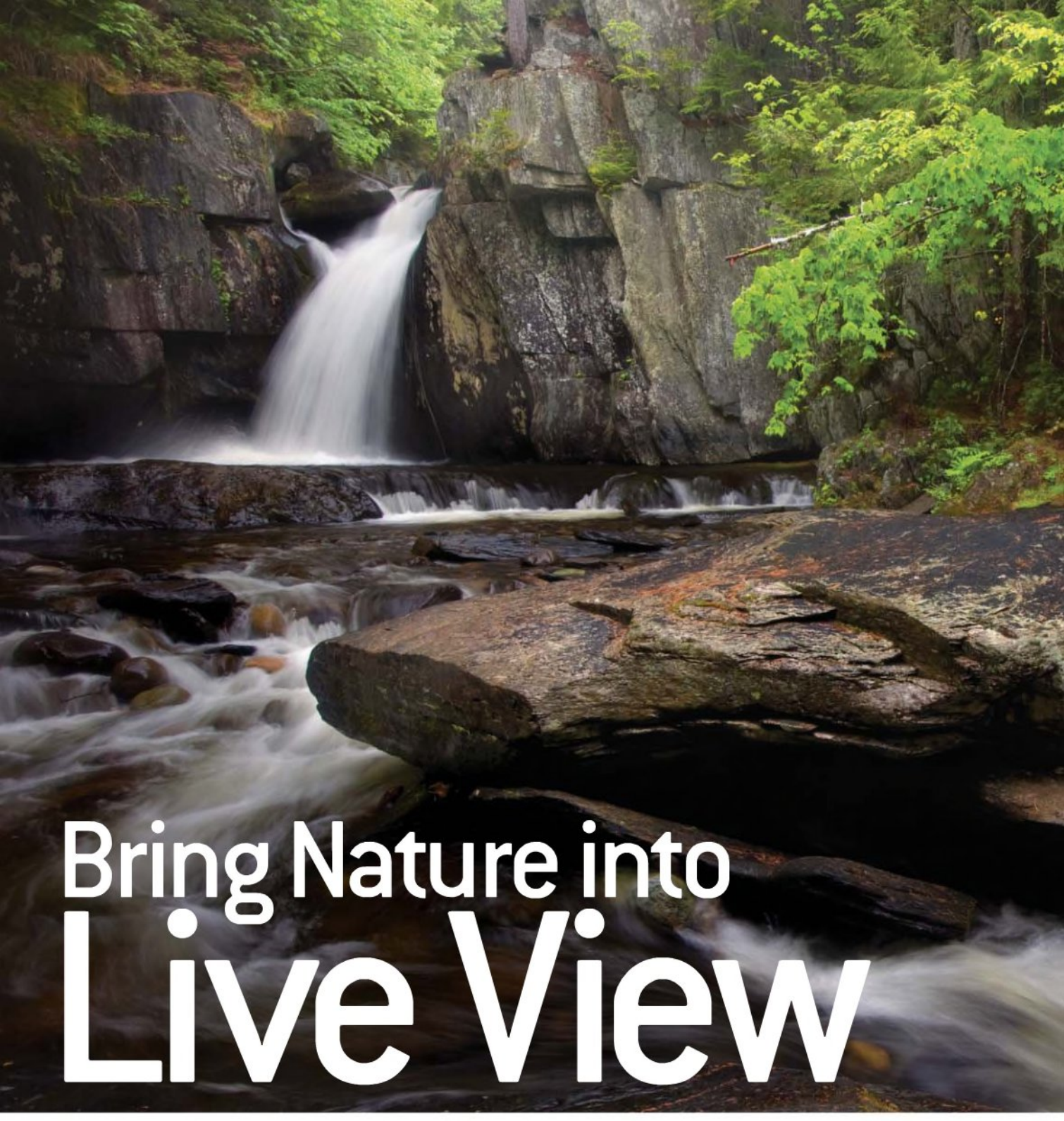
Define your frame. Keller mounts his Nikon D300 on a tripod, then studies the landscape through his 12–24mm f/4G Nikkor lens. He fine-tunes the composition, noting landmarks that will mark the boundaries of his painting.

Step 4

Set your exposure. Keller usually shoots at f/6.7 and ISO 100, for 5 to 10 minutes. He looks at his watch, takes a guess, and afterwards checks the LCD histogram. If the scene is under by a stop, he doubles the exposure time; over, he halves it.

Step 5

Paint your picture. Dressed in black (and thus invisible to the camera), Keller opens the shutter with a cable release and steps into the scene to begin painting.



Bring Nature into Live View

6 WAYS TO IMPROVE YOUR PHOTOGRAPHY BY USING YOUR LCD IMAGE

AT FIRST dismissed by pundits as a bell-and-whistle gimmick, live-view mode on DSLRs has proven a powerful new tool for nature photographers. Using your LCD to set up your shots, not just review them after the fact, can help you optimize your focus, composition, depth of field, and even your exposure. I now use live view for most of my landscape and macro images (and even occasionally wildlife), and I've noticed a visible improvement in my images as a result. Here are some practical tips for using this high-tech version of the old groundglass screen.

Composing frames like this one at Screw Auger Falls is a snap with the LCD's grid and big image.

An important note: Not all live-view systems are created

Improve Your Compositions

Peering through a viewfinder doesn't always give you a perfect sense of how your final image will look. Live view allows you to assess composition at a larger scale, from a comfortable viewing distance. It gives you 100% coverage—something very few DSLR finders can do.

Most live-view systems also give you the option of a grid overlay, which helps you compose according to the Rule of Thirds and ensure that your horizon lines are level.

And live view is indispensable in taking odd-angle shots—as I did here at Screw Auger Falls, Gulf Hagas, ME. (I shot the photo at left using a tripod-mounted Canon EOS 5D Mark II and custom-adapted 14–24mm f/2.8G AF-S Zoom-Nikkor with polarizer to remove glare from wet rocks and water. Exposure, 1/2 sec at f/16, ISO 100.)

THE LIVE-VIEW EFFECT

LCDs show more of the scene—these lines depict a typical finder view.

Text and photos by Ian Plant

equal. Some have more features than others, and camera systems generate a live-view image in different ways. Both of these affect what you can do. As always, consult your instruction manual for details on its use.

Using a tripod at an odd or low angle? Live view saves the day (and saves you neck pain).

▲ **To check exposure in a tricky scene like Sand Dunes National Park, you can preview in the LCD.**

Preview Exposure and Other Camera Settings

Live view lets you preview exposure and white balance changes before you take the shot. Some systems can also preview your histogram, using exposure simulation (typically enabled through your camera's menus).

Adjust exposure compensation, and the LCD will show you the effect. This way, you don't have to waste time taking test shots to make sure you get things right—especially useful when working in fast-changing lighting situations.

Example: the sun moving in and out of fast-moving clouds over Great Sand Dunes National Park, CO. For the photo above,

I wanted to maintain detail in the bright highlights, and let the shadows go fairly dark. (Shot with a tripod-mounted Canon EOS 5D Mark II with 14–24mm f/2.8G AF-S Zoom-Nikkor. Exposure, 1/25 sec at f/11, ISO 100.)

Adjusting your depth of field has never been easier on a DSLR, especially with small apertures such as the f/16 used here at the Kofa National Wildlife Refuge.

Optimize Depth of Field

Live view can take much of the guesswork out of getting sufficient depth of field. Unlike depth-of-field preview in the optical viewfinder, which severely darkens the finder image when you're using small apertures, live view presents a bright image in which you can easily balance focus between near and far points.

Once you find a focus point that seems best (usually about one-third of the way into the scene), stop down the aperture with the depth-of-field preview lever or button and see if everything you want in focus is sharp on the LCD. For a critical check, you can magnify the live-view image via the controls found in the upper right corner of the camera back.

With the lens in manual focus, move the focus point back or forth as needed—and if you can't get all the depth of field you want, use a smaller aperture (higher f-number).

I used these techniques to make sure both the foreground cactus and the rocks in the Kofa Mountain, Kofa National Wildlife Refuge, AZ were in focus. (Tripod-mounted Canon EOS 5D Mark II with custom-adapted 14–24mm f/2.8G AF-S Zoom-Nikkor. Exposure, 1/10 sec at f/16, ISO 100.)

Focusing a macro image, like this one of Dutchman's breeches, can be tedious through the viewfinder.

Ensure Critical Focus

Focusing through a dark viewfinder is often more trial-and-error than precision operation. Even more so when working with macro subjects, especially when using wider apertures for limited depth of field. Not only does live view let you focus in a large, bright LCD screen, it lets you zoom in to make sure that your focus is perfect by using the zoom and magnification buttons on the camera back. That's how I kept these Dutchman's breeches just in focus against a defocused background in Manassas National Battlefield Park, VA. (Tripod-mounted Canon EOS 5D Mark II with 90mm f/2.8 Canon TS-E lens. Exposure, 1/80 sec at f/8, ISO 200.)

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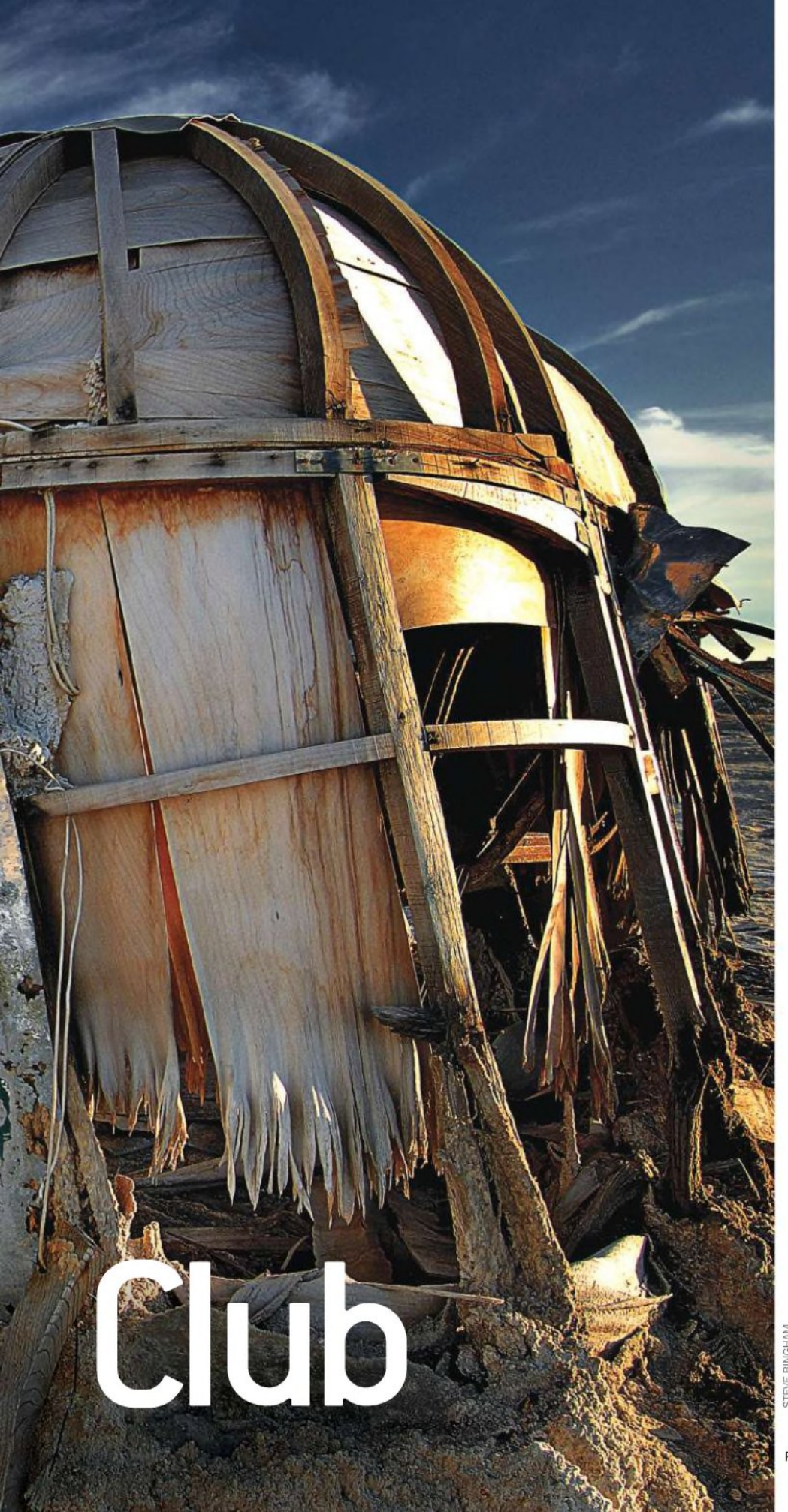
Steve Bingham captured this Salton Sea relic using a tripod-mounted Nikon D200 and 12–24mm f/4 Nikkor lens, at f/7.1 and 1/125 sec, ISO 100.

The Explorers'



Club

PHOTOGRAPHERS REVEAL THE MYSTERIES OF FORGOTTEN PLACES

By Lori Fredrickson

YOU'RE STANDING in the middle of a building in the middle of nowhere. It might be a roadside town off Route 66, an abandoned farm in the plains of North Dakota, or a factory long since shuttered. Paint flakes off walls, a discarded dress lies covered in dust, torn curtains move in the breeze. Pieces of a history paused in time, waiting for you, your camera and lens.

These are places that you can find just as easily in the Southwest as in the Northeast. They might be individual buildings or whole communities, homes or hospitals, in ghost towns or in cities or in small towns, around the world. And they can be some of your best photographic subjects.

"I had no intention of doing a long-term project, but then I found it very meaningful to look at these houses in a different way," says Eugene Richards of the images in his book, *The Blue Room* (Phaidon, 2008).

Famous for documentary photography of human-rights issues, Richards began capturing abandoned homes across rural areas of the U.S. following a *Life* magazine assignment in 1989. "They start to evoke all kinds of memories," he says. (You can find a full interview with him about this work at PopPhoto.com.)

Richards isn't the first to turn his lens on America's abandoned buildings, though he's certainly one of the most famous—adventurous photographers have been seeking them out for decades. But over the past several years, the subject of abandonment, whether expressed through

STEVE BINGHAM

RANA X

EUGENE RICHARDS/REPORTAGE BY GETTY IMAGES

images of depopulated rural areas or through the work of urban explorers, has become increasingly compelling to documentary and fine-art photographers alike.

The Time Is Right

Why? Perhaps because, with encroaching development, the lifespans of ghost towns and abandoned historic buildings have become even more fleeting.

Technology has also made it easier. GPS and satellite imaging and mapping technology, including such free online research tools as Bing's Bird's Eye View and Google Earth, allow you to find these hidden places.

And with today's DSLRs offering image stabilization as well as less noise at high ISOs, you're more likely to capture fantastic images using only available light.

For New Jersey studio photographer Tom Gilmour (www.primalstarestudios.com), taking pictures of abandoned building sites offers a chance to create a memento of history. Having grown up just north of Asbury Park, as a teenager in 1997 he took up photography and began documenting the abandoned hotels and amusement park of its legendary resort town.

"My grandfather used to take me to ride on the carousel, and in my teenage years I watched as the amusements were boarded up," he says. "When I learned that Asbury Park had settled on a redevelopment plan, I began documenting what was left of the architecture as my MFA thesis project. My abandoned playground was my inspiration."

For Steve Bingham (www.dustylens.com), who captures ghost towns all over the West Coast, they're a reminder of a whole way of life. "These towns represent the pioneers," he says. "In mining towns, they had a hard and short life. But they were the backbone of America."

Sometimes the impulse isn't so much to document what has disappeared as it is to capture the romantic nature of ruins. Troy Paiva (www.lostamerica.com), a San Francisco-based commercial photographer who uses abandoned buildings as settings for his light-painting images, explains that their shortened lifespan adds to the fascination. "They're really transitional. And as they decay, they change in different ways, too."

Getting in the Hard Way

You can find ghost towns through Internet forums (try www.ghosttowns.com), or by cross-checking older maps against modern ones to see which towns seem to have disappeared entirely.

Exploring ghost towns and any other abandoned sites that have been privately owned is considered trespassing—but if you take

▲ Many of the abandoned houses Eugene Richards explored, like this one in Ancho, NM, still contained mementos of previous tenants.

◀ Rana X captured the abandoned ironworks at left on public grounds—the Sterling Forest State Park in Tuxedo, NY.

Tom Gilmour shot the notorious Philadelphia State Hospital through a hole in the fence in 2006. It's since been torn down.

TOM GILMOUR

a candid and open approach, you can generally avoid trouble. "Once security guards understand that you're going in there to photograph, not to steal or vandalize or drink—the first thing that they'll think—they generally let you go," says Troy Paiva, who has has occasional brushes with security on his ghost-town expeditions.

But you run the risk of a ticket or trespassing charge, especially if the abandoned site is on an active property, such as a hospital or university. Do your best to get in and out of a property inconspicuously. If caught, it's best not to run from authority—being as polite as possible is more likely to get you a slap on the wrist. "Grovel, if necessary," Paiva advises.

Much Easier Access

Want to shoot an abandoned building without flouting the law or private property rights? Tom Gilmour says it's not hard to gain legal access to sites such as historic churches and prisons.

"Historical societies are really excited about granting you access," he says, "because you can help them bring attention to these places." And, he adds, they can help you find fascinating subjects simply by adding your name to their mailing lists: "They put out preservation alerts."

Caretakers of properties are also likely to be talked into a tour if you chat them up and express a real interest in the history. Large buildings, such as factories and prisons, have mostly been turned over to municipalities, which are less likely to grant access to photographers—unless you get a permit.

But, if you're persistent, there's always a chance that you'll run across an official who's enthusi-

CONTINUES ON PAGE 106

DOUBLE

PHILIPPE SAINTE-LAUDY

DUTY

THE RIGHT GEAR CAN MAKE OR BREAK YOUR PHOTO, BUT ASSEMBLING A FULL KIT CAN BE PRICEY. SO WHY NOT GET STUFF THAT DOES TWICE THE WORK?

By Debbie Grossman

The Polarizing Filter

For rich skies and intense colors, a polarizer is key. By taming the light headed toward your camera, it both deepens hues and controls and tones down reflections. Rotate it, and watch skies lighten and darken or surface reflections come and go.

Without a polarizer, the main picture on this page would have been a washed-out, run-of-the-mill landscape. But under the filter's influence, the clouds provide a bright, three-dimensional counterpoint to the deep blue behind them, mirroring the snow-covered trees below.

When you're shooting a reflective surface, but you want to see what's behind it, a polarizer serves you equally well. In the inset photo below, the window washers are the obvious subject. Without having used a polarizing filter, the photographer would have captured the distracting reflections of billboards on nearby buildings. Instead, you can see right through the glass on which the washers stand.

Get great skies and also control reflections with a filter like Hoya's 72mm Pro1 D Circular Polarizer ($188, street; www.hoyafilter.com).

EMILE BREMMER

CÉDRIC PAINDESSOUS

RACHEL DEVINE

The 60mm Macro Lens

For tremendous versatility in a single focal length, nothing beats a fast (f/2.8 or faster) 60mm macro lens, especially when you use it on a DSLR with an APS-C-sized sensor. It's tops for both fascinating close-ups and flattering portraits.

A macro lens is a must to get in tight on a small object. And if your subject is round (like these cherries), a 60mm can help bring out the shape in ways that longer macros, which flatten the scene, cannot. Even better? Its typical close-focusing distance of 7–9 inches lets you adjust your subject while your eye remains glued to the viewfinder.

A slightly tele, fast macro, such as Nikon's 60mm f/2.8G ED Micro-Nikkor ($530, street; www.nikonusa.com), works wonders.

But with portraits, you want to be farther away. The one here succeeds in part because the photographer's 60mm macro lens, used on her Nikon D200, scaled up to a 90mm equivalent—just about perfect for people pictures.

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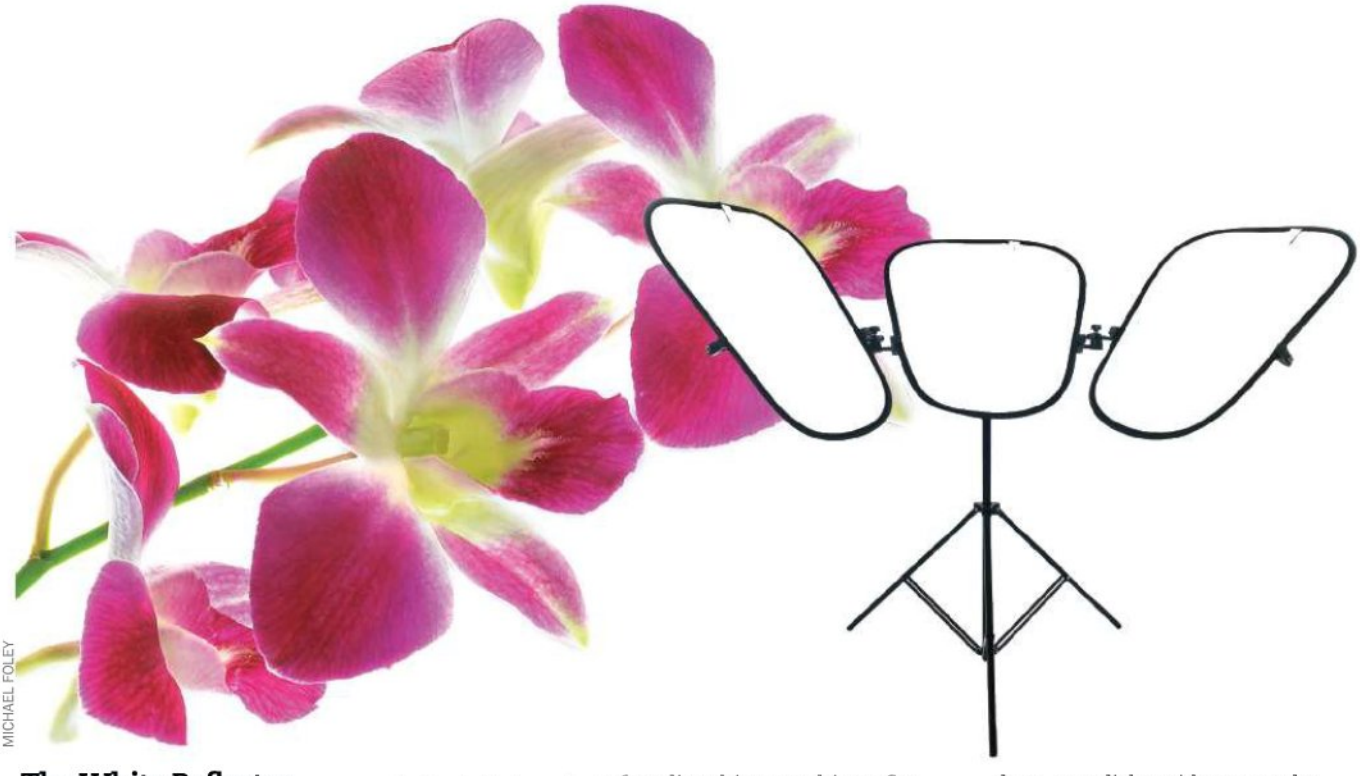

MICHAEL FOLEY

The White Reflector

A reflector may be the best low-tech investment in your kit. A white, gold, or silver expanse for directing and bouncing light, it can fill in shadows of naturally lit subjects, making them look as if they were shot in a fancy studio.

But reflectors can double as backdrops, too. Set just behind a frontlit subject, a white reflector can appear a brilliant white in your image, and no one would know that you hadn't gone to a lot of trouble to light the background.

Lastolite's Triflector Mk II reflector kit has three panels and its own stand, so use it totally hands-free ($195, street; www.lastolite.com).

Lit by a single accessory flash diffused with a softbox, this photo of cream being poured into coffee required multiple reflectors to minimize the shadows. The result is soft, clean, even light, with extremely mellow shadows, bringing the eye directly to the hot cup of dark joe and the liquid pouring into it.

And placed close behind a spray of orchids, a reflector both created a clean, white background and backlit the petals, accentuating their translucence.

CONTINUES ON PAGE 100

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HANDS ON

CANON'S BIG POWER PLAY

We get an early look, and some experience in the field, with the new EOS 7D

TRYING CANON'S new EOS 7D ($1,700, street, body only; $1,900 with 28–135mm f/3.5–5.6 Canon EF-S IS lens) in a preproduction version, I could see that the DSLR wars are escalating again. Not that the conflict hasn't been ongoing—Nikon has targeted Canon head-on with its innovative and powerful DSLRs, plus key reinforcements to its lens line. But with the 7D, Canon is taking aim directly at Nikon's new D300s, tested on page 74.

CANON EOS 7D

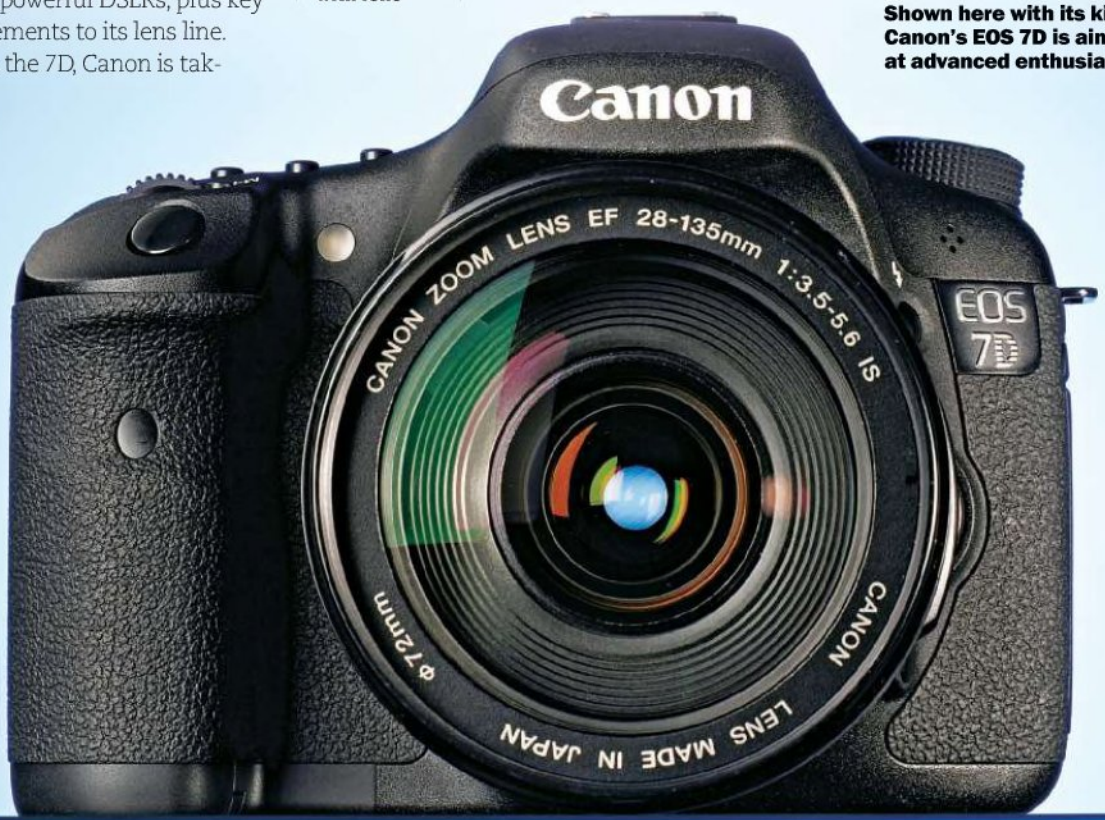
18MP CMOS
APS-C format
19-point AF
HD video
$1,700, body; $1,900 with lens

The 7D boasts an 18MP CMOS sensor—we expect it to produce the highest resolution from an APS-C-sensor camera—and a burst rate of 8 frames per second. Plus, it has new autofocus and metering systems that, similar to the Nikon's, work together to track a moving subject.

These come in a rugged, weather-resistant body that's slightly larger than the EOS 50D, one notch below it in Canon's line. Raise the 7D to your eye and you're greeted with a nice big view—Canon lists viewfinder

Shown here with its kit lens, Canon's EOS 7D is aimed at advanced enthusiasts.

TONY CORDOZA



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magnification at 1X with 100% accuracy, unusual at this price. We'll test that claim, and the 7D's actual performance, when we get a full production model.

But after a few days using a prototype, I learned a lot.

FUTURE TESTS WILL REVEAL . . .

- How much res the 18MP sensor yields
- What the smaller pixels mean for noise
- Autofocus speed in the dimmest light
- The effects of the new metering system

AF and Meter Overhaul

The autofocus system is a huge step forward for Canon. It has 19 cross-type sensors, with a high-precision, dual-diagonal central one that detects detail at any orientation and is especially accurate with fast, f/2.8 lenses.

You can select AF points grouped into zones—handy in continuous AF mode when you know where the subject will enter the frame. Photographing a running dog, for instance, I was able to lock on faster by limiting the AF zone than by using the 19-point auto AF mode.

Switching among zones was fast: Press a button on the back with your thumb, then push the joystick toward the zone you want. And you can set it to automatically shift to an equivalent point or zone whenever you reorient the camera.

The meter helps AF track by color, a first for Canon. It uses a 63-zone dual-layer system in which one layer detects blues and reds, and the other greens and blues. Canon says this provides more accurate exposures—previous metering systems could be overly sensitive to reds.

New High-Res Sensor

The sensor's additional (and small) pixels seem to make for noise. With about 50% more pixels than the Nikon D300s, the 7D should deliver more resolution, but in the images I shot with an early unit, noise was quite noticeable at ISO 6400 and even more so at the top sensitivity of ISO 12,800. That may be corrected in the final release version.

Video? The most options for resolution and frame-rate of

The 7D's magnesium-alloy chassis helps make the body durable while keeping its weight below 2 pounds.

any DSLR. Full 1920x1080-pixel HD recording at 30 frames per second will match your HDTV's frame rate; 24 fps will please cineasts. Step down to 1280x720 and choose from 60, 30, or 24 fps. A mono mic is built in; a jack accepts a stereo mic. No continuous AF, but a button lets you switch focus to a new subject.

Controls and Handling

Menus are easier to use than on Canon's other high-end DSLRs. Following the trend set by Olympus, a Quick Control menu gives speedy access to key settings. Press the Q button, and the LCD becomes a control panel you can navigate with the joystick.

The 7D handles like a dream—comfortable to hold and easy to operate. And a new dual-axis electronic level senses both roll and pitch, making capturing perfect horizons a breeze.

What needs improvement? Live view—AF relies on a sluggish contrast system, unless you flip the mirror to focus, then flip it back to frame your shot. (Camera makers should learn from Sony, with its second imaging sensor.)

It looks like the smaller-format DSLR battle will be as exciting as the full-frame fight. *—Philip Ryan*

The image stabilization system is in the lens, not the body.

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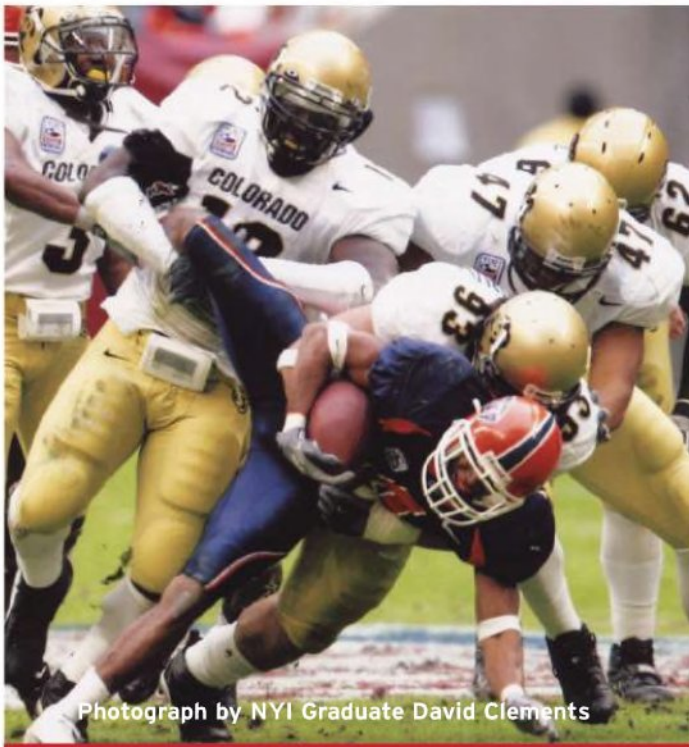

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Small Change

NIKON'S TOP APS-C DSLR GETS HD VIDEO AND FASTER BURSTS

LCD IMAGE: PHILIP RYAN

WHEN NIKON'S D300 hit stores about two years ago, it wowed everyone with its high-resolution LCD, 14-bit RAW capture, and sophisticated AF and metering systems that combined to precisely track moving subjects.

But now many DSLRs have big LCDs, 14-bit RAW, and video capture, too—witness the new Canon EOS 7D previewed on page 71. Not to be outdone, Nikon launched a "refinement," the D300s ($1,800 street, body only; $2,650 with AF-S DX Nikkor 18–200mm f/3.5–5.6G ED-IF VR II lens), which will soon replace the D300.

Unsurprising test results

This refinement didn't really affect the D300s' results in our lab. The new camera turned in comparable resolution to the D300, putting it behind Canon's EOS 50D and Rebel T1i, though ahead of the Olympus E-3 and Sony Alpha 700.

Noise also remains similar to that of the D300—and that's not up to the level of Nikon's more mass-market D90. JPEGs cooked by the camera's Expeed processing engine show a lower noise level than those produced by the default noise reduction in Nikon's Capture NX 2 software—but we always test RAW files converted to TIFFs using the manufacturer's software at default settings.

At those defaults, noise just barely reached an Unacceptable rating by ISO 3200, but it held onto a lot of resolution thoughout the ISO range—at ISO 1600, resolution remained within 100 lines of the result at ISO 100.

NIKON D300s
WHAT'S HOT
Speedy AF with impressive tracking
WHAT'S NOT
Shoots video at 24 fps, not 30
WHO IT'S FOR
Nikonians who don't already own a D300 and want big APS-C firepower

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Its 14-bit RAW capture and D-Lighting hold onto a lot of data in both light and dark areas, earning it high marks in highlight/shadow detail and contrast.

And low-light shooters will definitely appreciate the camera's speedy AF system. It runs neck-and-neck with the Canon 50D, and handily beats the Olympus E-3 at murky EV 1 and below and the Sony A700 at EV 2 and below.

In our field tests, the Nikon's 3D focus tracking worked really well. At a New York fashion show, it easily kept up with the strutting models. Since the camera tracks based on the color and shape of the subject, you can recompose the image as the subject moves. It also provides feedback through subtle illumination of focus points, so you know what part of the subject is being used for focus at any given moment. It feels almost like operating some sort of futuristic weapon.

New and Notable

The D300s's most prominent new feature is its 720p, 24-frame-per-second video capture. New to this level of Nikon camera, it's the same HD movie recording as in the D90. We're still impressed with the clips it shot, but Canon's EOS 7D ($1,700 street, body only) will offer full 1080p at 30 fps or 24 fps, as well as 720p with a 60-fps option—that leaves this new DSLR feeling a little behind the times on video. (To be sure, shooting video with any DSLR is cumbersome, due to the sluggish AF systems they use for video and their lack of continuous AF.)

Other upgrades proved minor, though welcome. Continuous shooting now reaches 7 fps when the camera is powered by a single EN-EL3e battery. As with the D300, adding the MB-D10 battery grip ($260, street) brings the burst rate up to 8 fps. But it slows to 2.5 fps if you shoot 14-bit RAW files or 14-bit RAW + JPEGs because of the added size of those files—also the case in the D300. And, the built-in flash's coverage now spans the field of view of a 16mm lens, up from 18mm.

The camera top boasts a big info display and a locking dial to change the drive mode.

Subtle Changes to the Body

The camera body is nearly identical to its predecessor, with a solid magnesium-alloy shell and extensive weathersealing. A second card slot now lets you use both CompactFlash and SD/SDHC cards. And a dedicated button gets you into live-view shooting fast—the D300 had it on the drive-mode dial.

Taking live view's place on that top dial is quiet-shutter mode. Hold the shutter button down after a shot and the D300s waits to recock the shutter and flip down the mirror. If you want to grab a shot at a quiet event, you can then wait for a noisy moment to release the shutter button.

Nikon also added a dedicated Info button instead of doubling that function up on another button, the way it did on the D300.

"The layout of the controls is excellent."

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Tripod F-1328	63-3/4"	21.65"	24.2 lbs	3.96 lbs	$269.95
Tripod F-1428	72"	24"	26.4 lbs	5.72 lbs	$324.95
Monopod	55.11"	18.75"	11 lbs	10 oz.	$84.95
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Ball Head F-2	3.66	-	11 lbs	14.4 oz.	$56.95
Ball Head F-3	3.86	-	17.6 lbs	16.1 oz.	$69.95
Ball Head F-4	4.92	-	40 lbs	30 oz.	$124.95
Ball Head F-9	3.0	-	33 lbs	5 oz.	$69.95
Glimbal Head 1	8.26	-	15.4 lbs	2.2 oz.	$279.95
Jiffy Ball Head	8.3	-	5.6 lbs	1.8 oz.	Call

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The layout of the controls is excellent—the comfortable grip has a divot on the inside to rest fingertips and a solid ridge below the shutter for your middle finger. You need two hands to fully control it, but you can still reach many settings with the right hand.

Various switches, buttons, and dials make on-the-fly changes easy. Press the Info button twice for a customizable menu to switch settings, or move quickly between custom shooting modes.

Our verdict? Nikon was smart to update the D300, but it could

For info on how we test DSLRs, go to PopPhoto.com/reviews.

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TEST RESULTS

SPECIFICATIONS

IMAGING: 12.3MP effective, APS-C-sized, DX-format CMOS sensor captures images at 4288x2848 pixels with up to 14 bits/color in RAW mode

STORAGE: CompactFlash, SD and SDHC. Stores JPEG, NEF RAW, RAW + JPEG, and TIFF files

BURST RATE: Full-sized JPEGs (Fine mode), up to 100 shots at 7 fps; RAW, up to 18 shots at 7 fps (12 bit) or up to 30 shots at 2.5 fps (14 bit)

AF SYSTEM: TTL phase detection with 51 illuminated focus points (15 cross-type); single-shot and continuous AF with 3-D focus tracking; tested sensitivity down to EV –2 (at ISO 100, f/1.4)

LIVE VIEW: Contrast detection

SHUTTER SPEEDS: 1/8000 to 30 sec, plus B (1/3-, 1/2-, or 1-EV increments); 150,000-cycle rating

METERING: TTL metering using 1005-pixel RGB sensor, 3D Color Matrix II, centerweighted, and spotmetering (approxomately 2% of viewfinder); EV 0–20 (at ISO 100)

ISO RANGE: Normal, ISO 200–3200; expanded, ISO 100, 6400 (in 1/3-EV increments).

VIDEO: Records up to 1280x720 pixels at 24 fps in AVI Motion JPEG format; built-in mono microphone; stereo minijack input.

FLASH: Built-in pop-up with i-TTL flash and wireless control of optional flash units, GN 39 (ISO 100, feet); flash sync to 1/250 sec; dedicated Nikon hot-shoe

VIEWFINDER: Fixed eye-level pentaprism

LCD: 3-in. TFT with 921,00-dot resolution

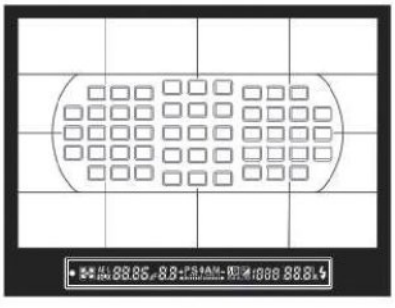
OUTPUT: Hi-Speed USB 2.0, mini HDMI video, composite video, and GPS

BATTERY: Rechargeable EN-EL3e Li-ion, CIPA rating, 950 shots

SIZE/WEIGHT: 5.8x4.5x2.9 in., 1.85 lb with a card and battery

STREET PRICE: $1,800, body only; $2,650 with 18–200mm f/3.5–5.6G ED-IF AF-S Nikkor VR II lens

INFO: www.nikonusa.com

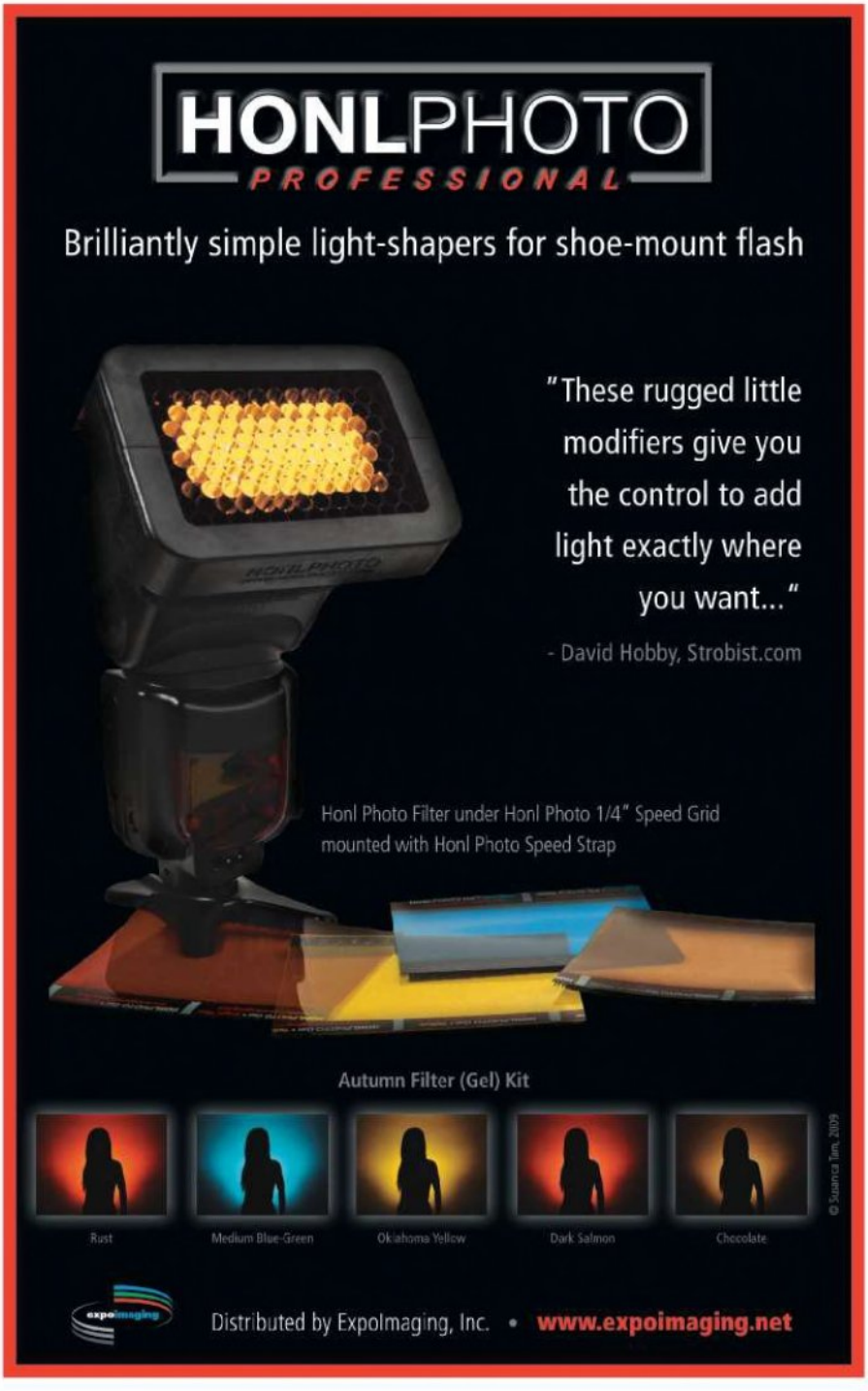


VIEWFINDER TEST: Accuracy, 100% (Excellent); magnification, 0.94X (Excellent)

have done more, especially in terms of noise reduction, which was bested in our tests by even the lower-priced D90.

We also would've liked to have 30-fps and 60-fps options for video recording—and it would behoove Nikon to step up to 1920x1080-pixel recording, too.

The D300s is certainly still a wonderful, rugged, workhorse of a camera and well worth its serious price tag. We doubt, however, that many current D300 owners will be clamoring to upgrade. And with the EOS 7D on the way, we don't think it'll steal away many more Canonites. *—Philip Ryan*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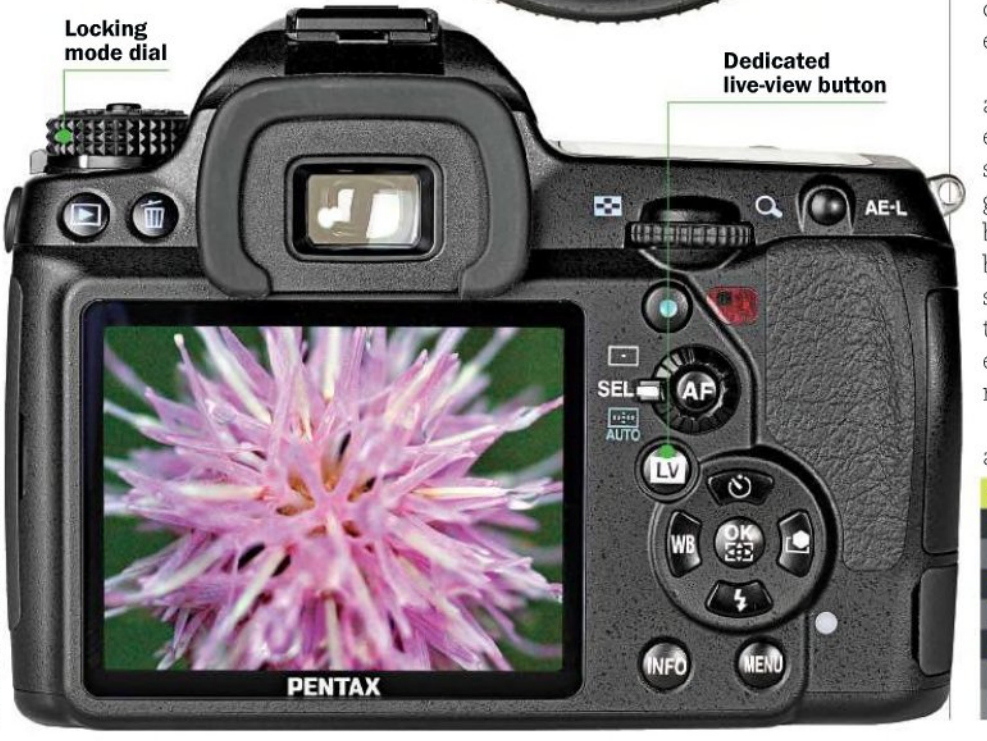

CAMERA: TONY CORDOZA; LCD IMAGE: PHILIP RYAN

HERE'S A ruggedly built, well-sealed DSLR that shoots HD video, processes high-dynamic-range (HDR) images in the camera, and has a high-end 100-percent-accurate viewfinder.

So why do we have mixed feelings about the Pentax K-7? Because this $1,260 (street, body only) camera is a bit of a mixed bag. The successor to the well-regarded K20D, it doesn't so much build on the previous model as add a few extensions.

In our lab tests, image quality remained on a par with the K20D's, with the same tested resolution: 2350 lines. While that's close to the Canon EOS Rebel T1i ($720, street, body only) and Nikon D90 ($890, street, body only), those competitors beat the K-7's color accuracy and noise results. Plus, they autofocus faster in middle- and low-level light, and can focus in super-dim light—the K-7 can't.

A Lot to Like

This doesn't make the K-7 a bad camera—in fact, it's packed with extra value.

For starters, the rugged body: a magnesium-alloy chassis covered in a tough, heavily weather-sealed plastic shell. There are gaskets at every seam, and rubber seals on the SD card slot and battery compartment. Pentax says you can use it in temperatures as cold as 14 degrees Fahrenheit; the Canon and Nikon are rated only to 32 degrees.

Then there's the K-7's 100% accurate viewfinder, which

PENTAX K-7
WHAT'S HOT
Built like a tank
WHAT'S NOT
Not enough image quality for the $$
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Pentax fans going for the top of the line
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eliminates having to guess what will end up at the edges of your image. Plus, its 0.92X magnification serves up a nice big view.

Add to that the camera's sensor-shift image stabilization, which Pentax says now compensates for rotational, in addition to vertical and horizontal, movement. This got us between 2.5 and 3 stops of handholding leeway in our tests, allowing you to get a steady image at 1/20 to 1/13 sec when you would normally need 1/100 sec.

Better yet, the IS system works with any lens you put on the camera. We used an adapter to attach a 1950s 35mm f/4 Takumar lens. While we had to focus manually and compensate for exposure readings when stopping down to smaller apertures, the image stabilization worked fine and we got some nice shots.

And the K-7 is a pleasure to use. It's got a nice body design, with a solid grip and plenty of switches and buttons for the important functions—though we wish they'd kept the IS switch that was on the K20D. Instead, you have to dig into the menus to engage IS—a step backward,

Action shooters should like the 5.2-frames-per-second bursts for up to 40 full-sized JPEGs, or up to 15 of Pentax's PEF RAW files or 14 Adobe DNG RAW files. That's faster than both the Rebel T1i and the D90, though Canon's EOS 50D ($1,070, street, body only), a closer comparison by price, can shoot at up to 6.3 fps—and it outscored the K-7 in color accuracy, resolution, and noise in our tests.

Controlling Noise

In real-world shooting, the K-7's noise performance isn't as bad as it seems when in our lab test results. That's because, as a standard, we test RAW images after processing, using the default noise reduction setting in the manufacturer's RAW converter. While Pentax's default applies chrominance NR, its converter applies no luminance NR at all, leaving the amount up to you.

Once we applied luminance NR (20 points behind the default chrominance reduction), noise didn't reach the Unacceptable level until ISO 6400, 2 stops beyond its level in our test. Our noise-taming didn't affect resolution much until ISO 3200 (2086 lines, versus 2175 lines at the default settings). At lower ISOs, there was some softness to our noise-reduced images, but still plenty of detail.

So, for less noise, use NR for images shot at ISO 800 and above. More importantly, if you don't shoot RAW, the issue is moot, since Pentax is more aggressive with its in-camera noise reduction for JPEGs.

Shooting Video

Like many new DSLRs, the K-7 includes high-definition video capture—a choice of standard 1280x720 pixels (720p), or the unusual 1536x1024 or 640x416—

"The IS system works with any lens you put on the camera."

Buttons, dials, and switches abound, including a metering switch beneath the mode dial.

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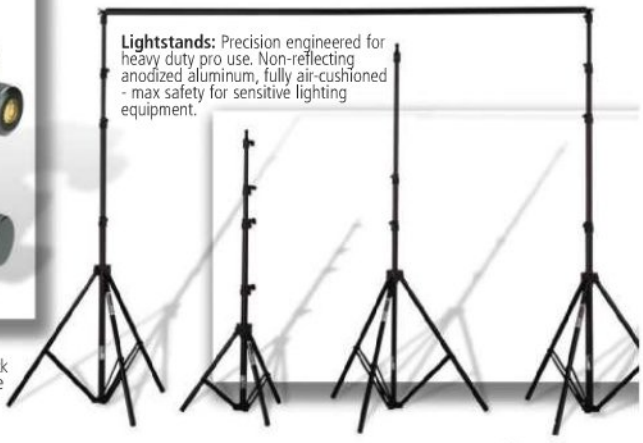
all at 30 fps. All three options produced pleasing video.

Contrast-detection autofocus in video is slow, and you can't manually switch focus points. Ultimately, manual focus was the way to go.

The K-7's other wow feature, in-camera High Dynamic Range imaging, has some limitations. The K-7 can combine three exposures into a single JPEG (sorry, no RAW) to give you detail in highlight and shadow areas that would be lost in a single shot. Movement can add ghosting, so it works best with stationary subjects and a tripod.

For info on how we test DSLRs, go to PopPhoto.com/reviews.

MH330-658QR Ballhead: Holds up to 28 lbs. steady; quick release; calibrated tension; base + pan lock knobs. Great value.



Lightstands: Precision engineered for heavy duty pro use. Non-reflecting anodized aluminum, fully air-cushioned - max safety for sensitive lighting equipment.

Great Giottos Gear.

Aegis DSLR LCD Screen Protector: Optical quality Schott glass; 12 coatings/side eliminate glare/reflections; protect from scratches, impact, dust, moisture. Most camera sizes.

MT III Pro: The benchmark tripod. Patented multi-function center column; plus 14 features standard. Lava, carbon, or aluminum.

P-Pod: 5 sections; 3 aluminum legs (that store inside base) for upright or angle support; tilt head w/QR plate; more.

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TEST RESULTS

IMAGE QUALITY ISO 100–800

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POOR — EXCELLENT

RESOLUTION ISO 100

2350 EXTREMELY HIGH

1500 2000 2500 3000 3500 4000

POOR — EXCELLENT

COLOR ACCURACY

EXTREMELY HIGH 8.4

HIGH — EXCELLENT

NOISE AT ISO

EXTREMELY LOW 1.1	100
VERY LOW 1.2	200
VERY LOW 1.5	400
MODERATELY LOW 2.2	800
◀ UNACCEPTABLE 3.4	1600
◀ UNACCEPTABLE 4.7	3200
◀ UNACCEPTABLE 10.1	3200

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE — EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

HIGH

LOW — EXTREMELY HIGH

CONTRAST

NORMAL

LOW — EXTREMELY HIGH

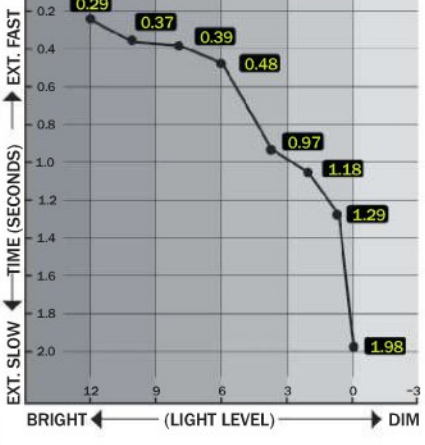
IMAGE STABILIZATION TESTED AT 250MM

2.5–3 STOPS

1 2 3 4 5 6

UNACCEPTABLE — EXTREMELY LOW

AF SPEED



SPECIFICATIONS

IMAGING: 14.6MP effective, APS-C-sized CMOS sensor captures images at 4672x3104 pixels with 12 bits/color in RAW mode

STORAGE: SD and SDHC cards; stores JPEG, PEF RAW, DNG RAW, and RAW + JPEG files

BURST RATE: Full-sized JPEG (Premium mode), 5.2 frames per second up to 40 shots; RAW (12-bit); 5.2 fps up to 15 shots (PEF) or 14 shots (DNG)

AF SYSTEM: TTL phase detection with 11 illuminated focus points (central 9 cross-type); single-shot and continuous with tracking; tested sensitivity down to 0 EV (manufacturer rated to −1EV) at ISO 100, f/1.4

LIVE VIEW: Contrast detection with face detection

SHUTTER SPEEDS: 1/8000 to 30 sec, plus B (1/2- or 1/3-EV increments)

METERING: TTL metering using 77-segment evaluative, centerweighted, or spotmetering; 0–22 EV (at ISO 100, f/1.4)

ISO RANGE: ISO 100–3200, expandable to ISO 6400 (in 1/2- or 1/3-EV increments)

VIDEO: Up to 1536x1024 pixels at 30 fps in AVI Motion JPEG format; built-in mono microphone; stereo minijack mic input

FLASH: Built-in pop-up with TTL autoflash with −2 to +1 EV exposure compensation (1/2- or 1/3-EV increments); GN 42 (ISO 100, feet), covers 18mm lens field of view; flash sync to 1/180 sec; dedicated Pentax hot-shoe and wireless control of optional flash

VIEWFINDER: Fixed eye-level pentaprism

LCD: 3-inch TFT with 921,000-dot resolution

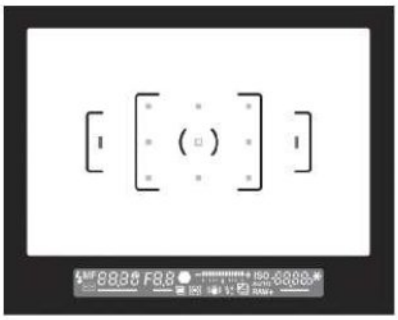
OUTPUT: Hi-Speed USB 2.0, mini HDMI video, composite video

BATTERY: Rechargeable D-LI90 Li-ion, CIPA rating 740 shots

SIZE/WEIGHT: 5.1x3.8x2.9 in., 1.7 lb with card and battery

STREET PRICE: $1,260, body only

FOR INFO: www.pentaxslr.com



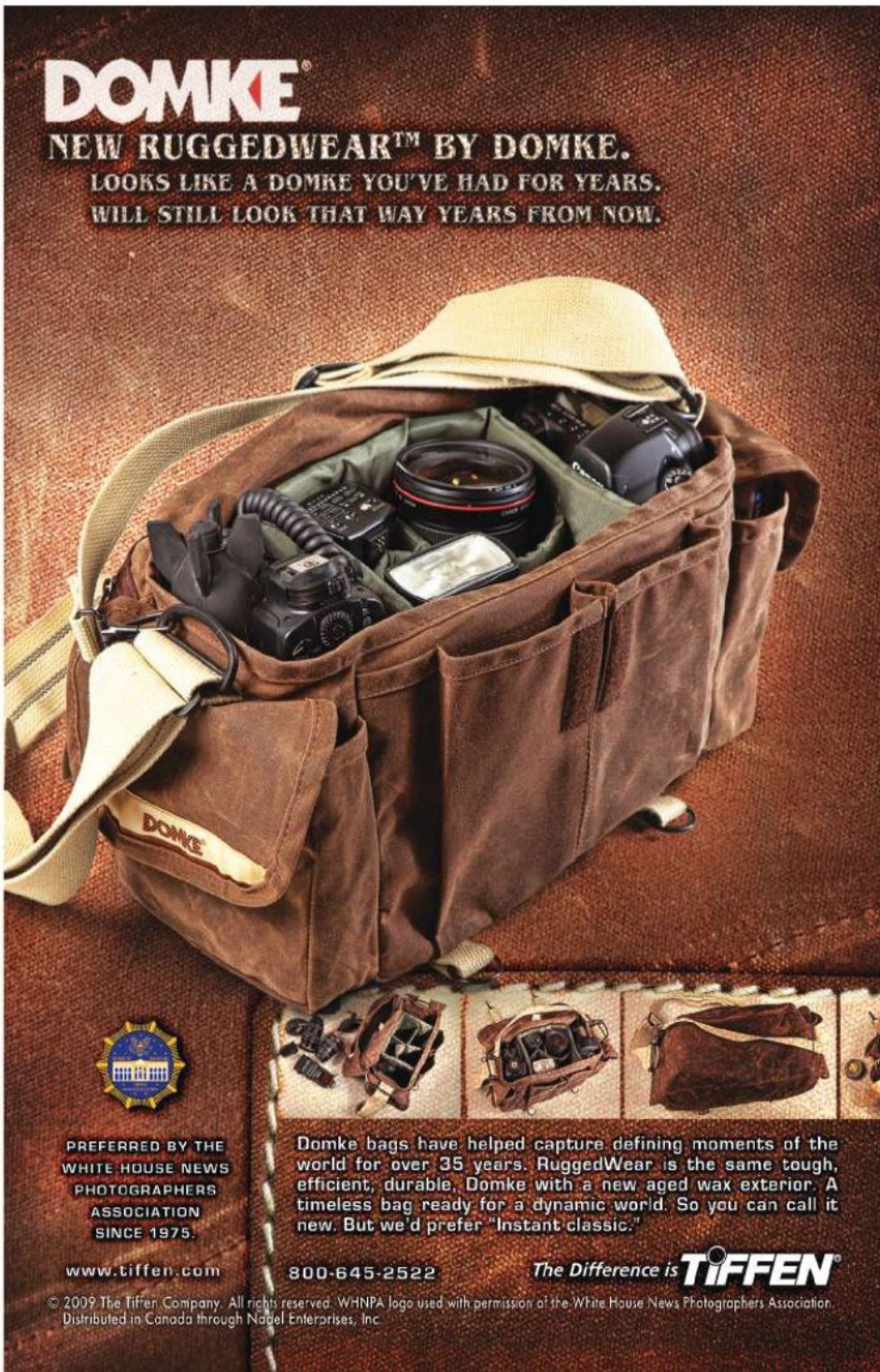
VIEWFINDER TEST:
Accuracy: 100% (Excellent)
Magnification: 0.92X (Excellent)

Bottom Line

Ultimately, the Pentax K-7 lands in an odd place in the DSLR world. It's got some high-end features, particularly its tough build and terrific viewfinder. But, its sluggish AF in low light and otherwise middling test results don't scream "Buy me!"

If you've got Pentax lenses already, the K-7 is a highly competent camera that will let you build on what you have. But, if you're an experienced photographer who's starting a DSLR outfit from scratch, you can get more bang for your buck elsewhere.

—Philip Ryan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ONE OF Pentax's top-grade lenses, this $1,300 (street) lens is the longest DA* zoom and also has the biggest zoom range (4.2X), a 92–383mm equivalent in full-frame terms.

A constant-aperture f/4, digital-only optic, it has a solid build, pro-worthy weather resistance and special glass for controlling chromatic aberration. It comes with a tripod collar and a lenshood that has a finger window to let you turn a mounted filter without having to remove the hood.

The lens is big. It's a pound heavier than Canon's comparable 70–300mm f/4–5.6 (a full-frame image-stabilized lens, so you'd expect it to outweigh the Pentax) and about the same weight as the faster Olympus 50–200mm f/2.8–3.5 (a 100–400mm equivalent on DSLRs with Four Thirds sensors).

Despite its size, though, it casts no shadow when using the built-in flash on the new Pentax K-7 (tested on page 80).

Internal focusing and zooming, with a nonrotating front

CONTINUES ON PAGE 96

SPECIFICATIONS

60–250MM (61.46–241.60mm tested), f/4 (4.23 tested), 15 elements in 13 groups. Focus ring turns 70 degrees. Zoom ring turns 120 degrees. Focal lengths marked at 60-, 85-, 135-, 200-, and 250mm

DIAGONAL VIEW ANGLE: 26–6 degrees

WEIGHT: 2.35 pounds

FILTER SIZE: 67mm

MOUNTS: Pentax KAF2

INCLUDED: Hood, case, tripod collar

STREET PRICE: $1,300

TEST RESULTS

DISTORTION: At 60mm, 0.13% (Slight) barrel; at 135mm, 0.08% (Imperceptible) pincushion; at 250mm, 0.10% (Imperceptible) pincushion

LIGHT FALLOFF: None detected at the three tested focal lengths

PENTAX-DA* 60–250MM F/4 ED SDM
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Great distortion and vignetting control
WHAT'S NOT
Sharpness drops a bit at 250mm

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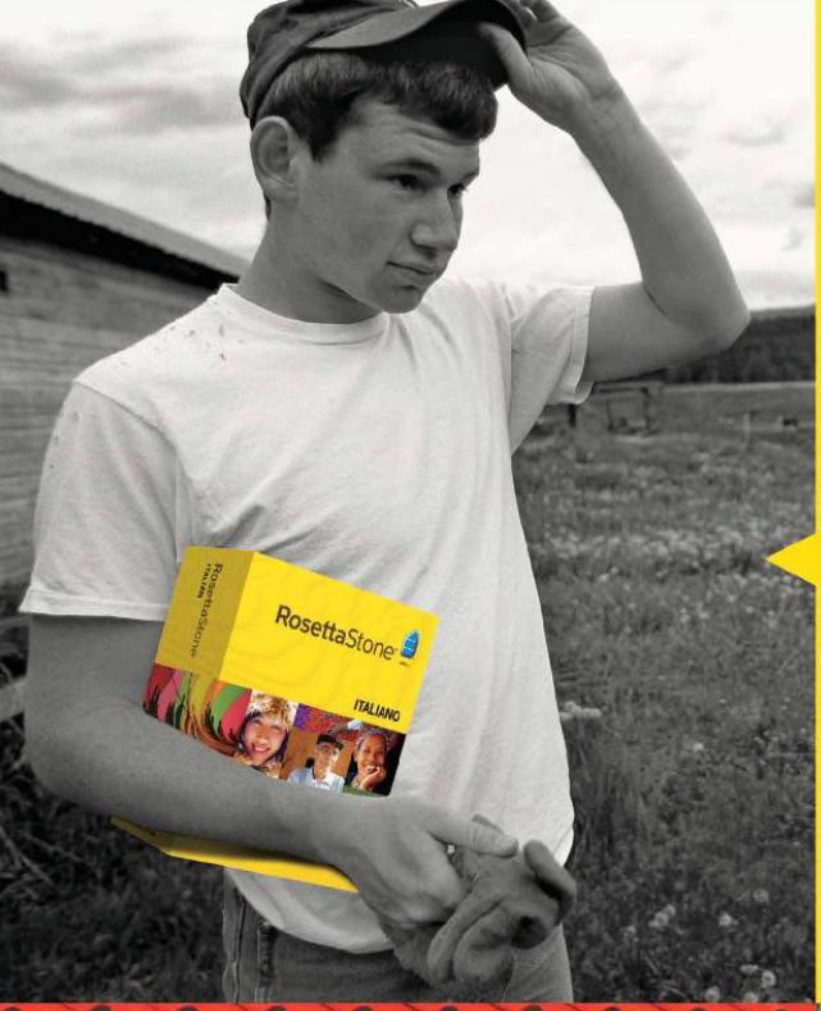

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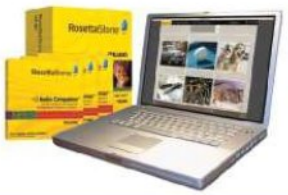

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A FAST AND EASY WAY TO FIX AND POST YOUR PHOTOS AND VIDEOS

IT MAY SURPRISE you that one of the best new imaging programs offers fewer tools than most. But Corel's Digital Studio 2010 ($100, direct) will prove more useful to many photographers for just that reason. With a streamlined, clean interface, it lets PC users easily and quickly edit photos and videos, and share them via e-mail, Facebook, Flickr, and YouTube.

Corel created it mainly for a less tech-savvy audience, but after a few days using the software, I found that it can fill a hole in any photo enthusiast's workflow.

Digital Studio comprises four separate programs: photo and video editors, plus a DVD burner and player. The editing interfaces place a file browser on the left, your images in the center, and a menu on top for Import, Create, Print, and Share—the software walks you through each task.

You're limited to the most crucial photo-editing options, making it a great supplement to a powerful (and complex) program like Adobe Photoshop. You can get in, make simple adjustments to the crop, color, or exposure, share your photos online, and get out. And there are just four preformatted "projects" to print or order: a collage, greeting card, calendar, and photo book.

The video editor is equally efficient, with one of the most useful interfaces I've seen. You can trim clips and refine color without losing your originals. Line them up, and you have a decent-looking movie. It took me 10 minutes to shoot, edit, and post a 23-second video—with titles and transitions—to Facebook and YouTube.

You can also combine photos and videos into a slide show. Add a song from your music library, and the software automatically fits the images to its length.

Creating fun projects in Digital Studio took me so little time that I realized: It can be great to get my photos out in the world without spending five hours fussing with them first. *—Debbie Grossman*

SPECIFICATIONS

MINIMUM SYSTEM REQUIREMENTS:
Intel Core Duo T2400 1.83 GHz or AMD Athlon 64 X2 3800+ 2 GHz, 1GB RAM, 4GB free hard drive space
PRICE: $100, direct from www.corel.com

COREL DIGITAL STUDIO 2010
WHAT'S HOT
Lets you edit and share in no time
WHAT'S NOT
Separate editors for images and video
WHO IT'S FOR
Beginners who want to keep it simple
Busy shooters who also love Facebook

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Patrick Trefz is a photographer, filmmaker, and author. A longtime staff photographer for Surfer Magazine, he has a unique gift for shooting the raw essence of a subject. His most recent project is ***Thread***, a book which follows Trefz on his travels around the world for over two years, as he captured his vision of global surf culture. Patrick has also directed a 16mm film on which the book version of ***Thread*** is based. Learn more about Patrick's photography, how he uses Gorillapods, and his new book, at **http://joby.com/pop**

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THE GUIDE

OUR OPINIONATED TAKE ON THE DSLRS AND LENSES WE'VE TESTED

GUIDE TO THE GUIDE

In these three pages, we rate all of the current DSLRs, plus all of the current lenses within a given focal length range, that we've tested. The star ratings reflect:

CAMERAS

- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

LENSES

- **Optics:** Such as sharpness, distortion, light falloff
- **Barrel design:** Includes focus and zoom rings, markings, and AF motor

To match cameras and lenses, look for the labels.

APS-C · FOUR THIRDS · FULL-FRAME · BEST IN CLASS · GETTING OLD · NEW MODEL

Is it worth the dough? Look for: STEAL · PRICEY

CANON EOS-1D MARK III

★★★★ APS-H

AMATEUR — PRO

$3,700, street, body only The emphasis is on speed over megapixels in the 1D Mark III, whose dual processors make it an ideal tool for photojournalists, sports, and wildlife shooters. But heavy! **STANDOUT SPEC** Demonic speed in autofocusing, subject tracking, and, notably, burst rate: 10 fps for full-res JPEGs.

SENSOR 10.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000-dot

CANON EOS-1Ds MARK III

★★★★1/2 FULL-FRAME

AMATEUR — PRO

$6,100, street, body only Once Canon's megapixel king, it now shares that throne with the newer EOS 5D Mark II. Awesome image quality in a bulletproof body—at a high cost in both weight and dollars. A favorite of nature and studio shooters both. **STANDOUT SPEC** Medium-format imaging from a (sort of) 35mm body.

SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000-dot

CANON EOS 5D MARK II

★★★★1/2 FULL-FRAME

AMATEUR — PRO

$2,700, street, body only Long-awaited update of the original full-frame workhorse, the Mark II impressed us with stellar image quality, HD video, rugged construction—but not the older AF system recycled from the Mark I. Film students have taken to its video big time. **STANDOUT SPEC** Excellent image quality to ISO 3200—nuff said.

SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS 50D

★★★★ APS-C

AMATEUR — PRO

$1,070, street, body only Current flagship of Canon APS-C models offers class-leading image quality, a great build, and very speedy shooting—but no video. For that, you'll need the new EOS 7D profiled in this issue. **STANDOUT SPEC** 6.3-fps burst rate beats all the competition in this class—but others are catching up fast.

SENSOR 15.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

CANON EOS REBEL T1i

★★★★ APS-C

AMATEUR — PRO

$900, street, with 18–55mm f/3.5–5.6 EF-S IS lens As far from a "starter" camera as any Rebel has ever come, the T1i has the same sensor and nearly the same processing power as pricier big brother EOS 50D. **STANDOUT SPEC** Sheer imaging power—both still and video—ranks best for this price. **SENSOR** 15MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080i/20 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS REBEL XS

★★1/2 APS-C

AMATEUR — PRO

$525, street, with 18–55mm f/3.5–5.6 EF-S IS lens Inheriting the sensor of the former "top Rebel" XTi, the XS adds live view to round out Canon's most economical DSLR. And it comes with an IS kit lens, standard. **STANDOUT SPEC** The XS, for an "entry-level" model, autofocuses faster than many a pricier camera.

SENSOR 10MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 2.5-in., 230,000-dot

CANON EOS REBEL XSI

★★★1/2 APS-C

AMATEUR — PRO

$625, street, with 18–55mm f/3.5–5.6 EF-S IS lens. While it lacks video, the XSi's well-designed package of fine imaging, fast-for-any-class AF, and excellent viewfinder make it a hit in its class. If you don't need video, this may be your Reb. **STANDOUT SPEC** Relentless consistency of image quality throughout the ISO range.

SENSOR 10MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000-dot

NIKON D3

★★★★1/2 FULL-FRAME

AMATEUR — PRO

$5,000, street, body only Large pixels for soaking up low light, tanklike body for absorbing punishment, state-of-the-art AF and metering—plus a pricetag and weight to match, but then, who's counting? **STANDOUT SPEC** Everything, but usable image quality at ISO 25,600 is still a wow. **SENSOR** 12.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

NIKON D3X

★★★★★ FULL-FRAME

AMATEUR — PRO

$8,000, street, body only Without question, the overall image quality champ of current DSLRs—and should be for a while. Built like a tank, it's heavy and expensive, but those who love it don't care. Has the fastest AF in low light. **STANDOUT SPEC** The absolute, breathtaking state-of-the-artness of it. **SENSOR** 24.5MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

NIKON D60

★★1/2 APS-C

AMATEUR — PRO

$620, street, body only Soon-to-be-gone basic DSLR offers simple operation, but sophistication, too, converting RAW files to JPEGs in the camera and offering stop-motion animation. Still, we'd wait for its replacement, the D3000. **STANDOUT SPEC** 10.2MP resolution. It was one of the early entry-level cameras to go past 6.1MP—no longer a rarity.

SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 2.5-in., 230,000-dot

NIKON D90

★★★1/2 APS-C

AMATEUR — PRO

$890, street, body only The first DSLR with video, it remains Nikon's main midlevel model, with great resolution, HD movie-making, and near-perfect layout. Unlike lesser Nikons, it accepts lenses without AF motors. **STANDOUT SPEC** The pop-up flash that supports wireless flash control. You won't find that on the D5000.

SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 920,000-dot

NIKON D300

★★★★ APS-C

AMATEUR — PRO

$1,650, street, body only A bit long in the tooth, the D300 still has its allure with a sharp 3-inch LCD (with live view), and, from the D3, fast, accurate 51-zone autofocus and 3D Color Matrix Metering II, which work in tandem. **STANDOUT SPEC** Low-light performance—Extremely High Image Quality and Low noise levels all the way down to ISO 3200.

SENSOR 12.3MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

CAMERAS AND LENSES—TESTED AND RATED FOR FULL TEST REPORTS AND INFO ON HOW WE TEST AND RATE CAMERAS AND LENSES, VISIT POPPHOTO.COM/REVIEWS

GUIDE TO THE GUIDE

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CAMERAS
- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

LENSES
- **Optics:** Includes sharpness, distortion, and light falloff
- **Barrel design:** Includes focus and zoom rings, markings, and AF motor

To match cameras and lenses, look for the labels below.

APS-C | FOUR THIRDS | FULL-FRAME | BEST IN CLASS | GETTING OLD | NEW MODEL | STEAL | PRICEY

NIKON D300S
★★★★ APS-C
AMATEUR — PRO

$1,800, street, body only Thoughtful major tweak of the well-regarded D300 adds video (though we wish it did 1080p at 30 fps) and increases native burst rate to 7 fps. Is it competitive with the current state of the midrange art? Read our test report in this issue.
STANDOUT SPEC Color-and-shape-sensing autofocus tracking still a standout shooting tool.
SENSOR 12.3MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 920,000-dot

NIKON D700
★★★★ FULL-FRAME
AMATEUR — PRO

$2,700, street, body only For the enthusiast craving pro-grade features, the D700 offers a full-frame sensor borrowed from the D3 supercamera, sensitivity to ISO 25,600, 51-zone AF, and a pop-up flash with wireless flash control.
STANDOUT SPEC That big, juicy full-frame sensor in an enthusiast's $2,700 body, for great low-noise shooting from ISO 100 through 6400.
SENSOR 12.3MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

NIKON D5000
★★★ APS-C
AMATEUR — PRO

$850, street, with 18–55mm f/3.5–5.6 DX Nikkor VR lens For Nikonians who want a hinged and tilting LCD, the D5000 is the only option. Plus you get video, 4-fps burst shooting, speedy AF, and sensitivity out to ISO 6400.
STANDOUT SPEC The price—it offers (almost) everything the D90 has but costs $160 less.
SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24fps
LCD 2.7-in., 230,000-dot

OLYMPUS E-3
★★★1/2 FOUR THIRDS
AMATEUR — PRO

$1,200, street, body only Pros cotton to Olympus' flagship for its super-rugged construction and its superior lens line. Also nice: Fast AF, a small but swiveling LCD, and built-in image stabilization.
STANDOUT SPEC Alloy chassis fully encases the innards—including the back, a weak area on many DSLRs—and allows you to fold the LCD inward to protect it from scratches—or worse.
SENSOR 10.1MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.5-in., 230,000-dot

OLYMPUS E-30
★★★ FOUR THIRDS
AMATEUR — PRO

$900, street, body only Olympus's less-expensive companion to the pro-grade E-3 boasts more megapixels, an impressive for its class 5-fps burst rate, comparable handling, and an assortment of fun filters—pop art, anyone?
STANDOUT SPEC The fully-articulating LCD screen makes live view much more useful while also protecting the screen from harm if you turn it inward.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.7-in., 230,000-dot

OLYMPUS E-520
★★★ FOUR THIRDS
AMATEUR — PRO

$450, street, with 14–42mm f/3.5–5.6 Zuiko Digital lens Its live view previews exposure settings (albeit on a non-swiveling LCD), and overall ergonomics are very user-friendly—all for $450, with a lens. Paired with its housing, you'll have a diving rig for under $1,200.
STANDOUT SPEC The built-in image stabilization fared extremely well in our field tests and can be used with any lens you put on the camera.
SENSOR 10MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 2.7-in., 230,000-dot

OLYMPUS E-620
★★★ FOUR THIRDS
AMATEUR — PRO

$800, street, with 14–42mm f/3.5–5.6 Zuiko Digital lens For arty amateurs, the E-620 offers the still-new seeming Art Filters, special effects that invite experimentation. Plus: small, light build, and body-based, sensor-shift IS.
STANDOUT SPEC The super-articulated swiveling/tilting LCD that the E-520 lacks.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2 stops
VIDEO None
LCD 2.7-in., 230,000-dot

PENTAX K-7
★★★ APS-C
AMATEUR — PRO

$1,240, street, body only Built like a tank, Pentax's flagship DSLR has a well-designed body and records pleasing video, but its image quality and AF speed fall short of similarly-priced competitors.
STANDOUT SPEC 77 weather seals let you shoot in 14°F temperatures.
SENSOR 14.6MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO RES/FRAME RATE 1536x1024/30fps, 720p/30fps
LCD 3-in., 921,000-dot

PENTAX K200D
★★1/2 APS-C
AMATEUR — PRO

$680, street, with 18-55mm f/3.5-5.6 Pentax DA lens Soon-to-be replaced, the K200D was a whiz-kid when first introduced, but its performance and specs are now so-so for its class. We'd say wait to see the new K-x.
STANDOUT SPEC Usability. Ergonomics are great, the viewfinder is swell, and controls are simple.
SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 1–2.5 stops
VIDEO None
LCD 2.7-in, 230,000-dot

PENTAX K2000
★★1/2 APS-C
AMATEUR — PRO

$440, street, with 18-55mm f/3.5-5.6 Pentax DA lens Nice-handling beginner's DSLR, with image quality and AF speed that can't keep up with more expensive cameras. Still way ahead of any compact, though.
STANDOUT SPEC With adapters, this camera can use any lens Pentax has ever made.
SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2.5 stops
VIDEO None
LCD 2.7-in, 230,000-dot

SIGMA SD14
★★
AMATEUR — PRO

$725, street, body only Unique 3-layer RGB sensor distinguishes the cultish SD14, an aging design that has fallen well behind the current state of the art in imaging, AF, and shooting speed.
STANDOUT SPEC Imaging with a creamy, subtle, almost filmlike quality.
SENSOR 4.7MPx3-layer Foveon X3 sensor, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 2.5-in., 230,000-dot

SONY ALPHA 330
★★1/2 APS-C
AMATEUR — PRO

$600, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens An entry-level DSLR with a flexible LCD, the Alpha 330 has speedy autofocus, the best live view in town, and a price fit for the thriftiest photographers.
STANDOUT SPEC The live view uses the conventional (and fast) AF system, fires with no delay.
SENSOR 10.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2.5 stops
VIDEO None
LCD 2.7-in, 230,400-dot

SONY ALPHA 380
★★★ APS-C
AMATEUR — PRO

$800, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens With its made-for-beginners display interface and great live view, the Alpha 380 would be perfect for those new to DSLRs.
STANDOUT SPEC One of the best live-view systems yet, works without delay in AF or firing. But we do wish it showed 100% of the scene.
SENSOR 14.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 2.7-in., 230,400-dot

SONY ALPHA 700
★★★1/2 APS-C
AMATEUR — PRO

$900, street, body only The camera that put Sony on the map as a maker of enthusiast DSLRs may be an oldie, but it's still a goodie for its rugged build, fine imaging, and thoughtful design. We strongly suspect Sony will bring out a replacement soon.
STANDOUT SPEC One of the most intuitive control and menu interfaces yet.
SENSOR 12.2MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 3-in., 920,000-dot

SONY ALPHA 900
★★★★ FULL-FRAME
AMATEUR — PRO

$2,700, street, body only Sony's blockbuster full-framer puts up top resolution numbers at ISO 100 but has some catchup to do in noise and color accuracy. Speedy AF and great ergonomics almost make us forget that it doesn't have live view or pop-up flash.
STANDOUT SPEC That big, bright viewfinder makes you realize why you prefer SLRs.
SENSOR 24.6MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2–2.5 stops
VIDEO None
LCD 3-in., 921,600-dot

CAMERAS AND LENSES—TESTED AND RATED FOR FULL TEST REPORTS AND INFO ON HOW WE TEST AND RATE CAMERAS AND LENSES, VISIT POPPHOTO.COM/REVIEWS

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CANON EF-S 55–250mm f/4–5.6 IS APS-C

★★★

AMATEUR PRO

$255, street For Canon soccer moms and vacationistas wanting image stabilization. It's got light weight, satisfying magnification (1:2.85), and the right price. Not the most rugged build with a plastic lensmount and scaleless barrel, but quite sharp.
STANDOUT SPEC That price. With IS and excellent optics, it's a lot of lens for a little cash.
MOUNTS Canon EF–S
WEIGHT 0.8 pounds
LENGTH 4.2–5.84 inches
FILTER SIZE 58mm
STABILIZATION 2–2.5 stops

CANON EF 70–200mm f/4L IS USM FULL-FRAME

★★★1/2

AMATEUR PRO

$1,235, street, with hood and case Excellent introduction to pro-grade glass, and much lighter and less expensive than the brighter Canon f/2.8. You still get L-series construction, optics, and handling, however. Tripod collar (A-2) is a separate purchase ($150, street).
STANDOUT SPEC All. Every feature and capability is worthy of its lofty L-series status.
MOUNTS Canon EF
WEIGHT 1.71 pounds
LENGTH 6.73 inches
FILTER SIZE 67mm
STABILIZATION 1.5–3.5 stops

CANON EF 70–200mm f/2.8L IS USM FULL-FRAME

★★★

AMATEUR PRO

$1,950, street, with hood, tripod collar, case Almost a must for serious Canon shooters. Sharp, fast, and very well built with quick, accurate and quiet autofocus. Well-sealed against dust and moisture. Very Visible barrel distortion at 70mm (1.28%).
STANDOUT SPEC Speed. Its f/2.8 aperture and IS make handheld, low-light shots doable.
MOUNTS Canon EF
WEIGHT 3.9 pounds
LENGTH 7.81 inches
FILTER SIZE 77mm
STABILIZATION Not tested.

NIKON AF-S DX VR Zoom-Nikkor 55–200mm f/4–5.6G IF-ED APS-C

★★1/2

AMATEUR PRO

$225, street, with hood and case For Nikon newbies wanting a taste of Vibration Reduction, this 82–300mm equivalent utility zoom is sharp, light, and relatively distortion free. Its plastic lensmount and more-than-usual corner vignetting are minor flaws.
STANDOUT SPEC Value—very useful glass, hard-to-say-no price.
MOUNTS Nikon AF-S
WEIGHT 0.78 pounds
LENGTH 3.9–5.32 inches
FILTER SIZE 52mm
STABILIZATION Not tested

NIKON AF-S DX Zoom-Nikkor 55–200mm f/4–5.6G ED APS-C

★★1/2

AMATEUR PRO

$185, street, with hood and case This price-is-right nonstabilized zoom has quiet, if somewhat slow, AF. Its lensmount is plastic and there's Very Visible pincushioning (1.01%) at 105mm.
STANDOUT SPEC Contracted, it's the shortest 200mm here.
MOUNTS Nikon AF-S
WEIGHT 0.6 pounds
LENGTH 3.09–4.5 inches
FILTER SIZE 52mm
STABILIZATION No

NIKON AF-S VR Zoom-Nikkor 70–200mm f/2.8G IF-ED FULL-FRAME

★★★★

AMATEUR PRO

$1,950, street, with hood, tripod collar, and case A pro's bread-and-butter lens, this speedster provides sharpness, excellent handling, and relatively distortion-free shooting. Heavy!
STANDOUT SPEC Cosmetics. A true beauty, this massive lens' matte-black finish and contrasting gold accents announce that You Have Arrived.
MOUNTS Nikon AF
WEIGHT 3.27 pounds
LENGTH 8.51 inches
FILTER SIZE 77mm
STABILIZATION 2–3 stops

OLYMPUS Zuiko Digital ED 35–100mm f/2 FOUR THIRDS

★★★★

AMATEUR PRO

$2,050, street, with hood, tripod collar, case For Olympians who want the optical best, this 70–200mm equivalent, with rubber gaskets to seal out moisture and dust, is extraordinarily sharp and distortion free. But, ouch, the weight!
STANDOUT SPEC That bright f/2 aperture, the fastest in its class.
MOUNTS Four Thirds
WEIGHT 4.04 pounds
LENGTH 8.46 inches
FILTER SIZE 77mm
STABILIZATION In the camera

PENTAX 60–250mm f/4 Pentax DA* ED SDM APS-C

★★★★

AMATEUR PRO

$1,300, street, with hood, tripod collar, and case The superlative performance and solid build quality of this newest Pentax zoom are detailed in this issue (see page 86). But it's f/2.8-heavy, and f/2.8-pricey—considering that it's an f/4.
STANDOUT SPEC Freedom from flaws, as in virtually no distortion or light falloff.
MOUNTS Pentax KAF2
WEIGHT 2.35 pounds
LENGTH 6.7 inches
FILTER SIZE 67mm
STABILIZATION In the camera

SIGMA 55–200mm f/4–5.6 DC APS-C

★★★

AMATEUR PRO

$150, street, with hood For beginners yearning for reach, this should do the trick: It scales up to 85.25–310mm (equivalent) on most DSLRs. But distortion at 105mm was high (0.83% pincushion).
STANDOUT SPEC That price. It should lure many telephiles.
MOUNTS Canon, Nikon, Sigma, and Sony
WEIGHT 1.09 pounds
LENGTH 3.42–4.66 inches
FILTER SIZE 55mm
STABILIZATION No

SIGMA APO 70–200mm f/2.8 II EX DG HSM FULL-FRAME

★★★★

AMATEUR PRO

$800, street, with hood, case, tripod collar Well-suited to wildlife, sports, and portraits, it scales up to 105–300mm on most DSLRs. Autofocus is fast and quiet, and the build robust. Sorry, though—no extra moisture or dust resistance.
STANDOUT SPEC Compatibility with Sigma teleconverters for up to twice the reach.
MOUNTS Canon, Nikon, Four Thirds, Pentax, Sigma, Sony
WEIGHT 3.07 pounds
LENGTH 7.25 inches
FILTER SIZE 77mm
STABILIZATION No

SONY DT 55–200mm f/4–5.6 APS-C

★★1/2

AMATEUR PRO

$230, street, with hood A step-up tele zoom for budget-bound Alpha shooters, this 82.5–300mm equivalent has somewhat lethargic AF, but provides excellent sharpness and contrast even at 200mm.
STANDOUT SPEC ED glass for controlling chromatic aberration, unusual in a sub-$250 lens.
MOUNTS Konica Minolta, Sony
WEIGHT 0.71 pounds
LENGTH 3.32–5.31 inches
FILTER SIZE 55mm
STABILIZATION In the camera

TAMRON AF 55–200mm f/4–5.6 Di-II LD APS-C

★★★

AMATEUR PRO

$175, street, with hood An excellent tele step-up zoom (85–310mm equivalent) with light weight and good magnification at a very attractive price. The hitch: Somewhat sluggish, whiny autofocus.
STANDOUT SPEC: Unusual metal/plastic hybrid lens mount keeps it from getting too heavy.
MOUNTS Canon, Nikon, Sony
WEIGHT 0.69 pounds
LENGTH 3.33–4.67 inches
FILTER SIZE 52mm
STABILIZATION No

TAMRON SP AF 70–200mm f/2.8 Di LD (IF) FULL-FRAME

★★★★

AMATEUR PRO

$680, street, with hood and tripod collar For photographers on budgets who crave the benefits of a super bright aperture, this SP (Super Performance) lens is sharp with very well-controlled distortion, and among the least expensive in its class.
STANDOUT SPEC Macro. The 1:2.85 maximum magnification is among the best in this range.
MOUNTS Canon, Nikon, Pentax, and Sony
WEIGHT 2.91 pounds
LENGTH 7.79 inches
FILTER SIZE 77mm
STABILIZATION No

CANON EF 85mm f/1.8 USM FULL-FRAME

★★★1/2

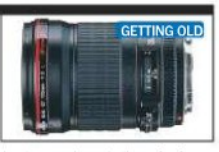
AMATEUR PRO

$440, street The favorite portrait lens for many a wedding pro, it's unusually sharp and well built, and handles flawlessly, with near-silent AF. Only magnification (1:8) leaves something to be desired.
STANDOUT SPEC Speed. Its maximum aperture and focal length make this lens a natural for available-light portraits.
MOUNTS Canon EF
WEIGHT 1.2 pounds
LENGTH 2.81 inches
FILTER SIZE 58mm
STABILIZATION No

CANON EF 135mm f/2 USM FULL-FRAME

★★★1/2

AMATEUR PRO



$1,070, street, with hood and case Perfect for tight headshots. Very sharp and fast, with a focal length well-suited to portraits and close-ups (1:5.3 max. magnification). Expensive, but endlessly useful and reliable.
STANDOUT SPEC At f/2, it delivers beautifully defocused backgrounds and allows for fast shutter speeds.
MOUNTS Canon EF
WEIGHT 1.65 pounds
LENGTH 4.44 inches
FILTER SIZE 72mm
STABILIZATION No

NIKON AF Nikkor 85mm f/1.8D FULL-FRAME

★★★

AMATEUR PRO

$450, street, with hood Does almost everything Nikon's legendary 85mm f/1.4 does, but at half the price and a third less weight. Its Achilles' heel? So-so (1:9) maximum magnification.
STANDOUT SPEC Small size. This short tele/portrait lens comes in a package just a bit larger than a 50mm f/1.8.
MOUNTS Nikon AF
WEIGHT 0.8 pounds
LENGTH 2.31 inches
FILTER SIZE 62mm
STABILIZATION No

NIKON AF DC Nikkor 135mm f/2D FULL-FRAME

★★★1/2

AMATEUR PRO

$1,300, street, with hood A 200mm equivalent on most Nikons, it's for portraitists wanting *bokeh* control. Defocus Control lets you fine-tune softness in defocused areas. Yikes, who knew *bokeh* could be so expensive?
STANDOUT SPEC Defocus control ring lets you adjust fore- or background softness.
MOUNTS Nikon AF
WEIGHT 1.75 pounds
LENGTH 4.82 inches
FILTER SIZE 72mm
STABILIZATION No

PENTAX SMC DA* 200mm f/2.8 ED (IF) SDM APS-C

★★★★

AMATEUR PRO

$960, street, with hood and case For wildlife, sports, and more, this 300mm equivalent provides high-grade moisture and dust resistance, plus a hood with window for adjusting rotating filters. The hitch? None!
STANDOUT SPEC Distortion. There was none—we measured 0.01% pincushioning. No light falloff, either.
MOUNTS Pentax KAF2
WEIGHT 1.85 pounds
LENGTH 5.31 inches
FILTER SIZE 77mm
STABILIZATION In the camera

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Lens Mount	Sony	Canon EOS	Nikon AF	Pentax	SIGMA	Olympus
4.5 f2.8 EX DC HSM Cir Fisheye	—	999.00	999.00	—	899.00	—
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10 2.8 EX DC HSM Fisheye	—	699.00	699.00	—	699.00	—
15/2.8 EX DG Fisheye	749.00	749.00	749.00	749.00	749.00	—
20/1.8 EX-DG	569.00	569.00	569.00	569.00	569.00	—
24/1.8 EX-DG	479.00	479.00	479.00	479.00	479.00	—
28/1.8 EX-DG	379.00	379.00	379.00	379.00	379.00	—
30/1.4 EX-DC	439.00	439.00	439.00	439.00	439.00	439.00
50 1.4 EX DG HSM	499.00	499.00	499.00	499.00	499.00	499.00
50 2.8 EX DG Macro	299.00	299.00	299.00	299.00	299.00	—
70/2.8 EX DG Macro	499.00	499.00	499.00	499.00	499.00	—
105/2.8 EX-DG	479.00	479.00	479.00	479.00	479.00	479.00
150 2.8 EX DG Macro APO	—	729.00	729.00	—	729.00	729.00
180/3.5 EX DG Macro	899.00	899.00	899.00	899.00	899.00	—
300/2.8 APO EX-DG	3299.00	3299.00	3299.00	3299.00	3299.00	—
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50-500/4-6.3 EX DG APO HSM	1059.00	1059.00	1059.00	1059.00	1059.00	1059.00
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70-300/4-5.6 APO EX DG	209.00	209.00	209.00	209.00	209.00	—
70-300 /4-5.6 DL-Mac DG	159.00	159.00	159.00	159.00	159.00	—
100-300 /4 DG EX-IF HSM	1379.00	1379.00	1379.00	1379.00	1379.00	—
120-300 2.8 EX HSM DG	—	3199.00	3199.00	—	3199.00	—
120-400 F4.5-5.6 DG APO OS HSM —	899.00	899.00	—	899.00	—	
150-500 5/6.3 DG APO HSM	—	999.00	999.00	—	999.00	—
200-500 2.8 EX DG APO	—	28999.00	28999.00	—	28999.00	—
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LAB * LENS TEST

PENTAX-DA* 60–250MM

CONTINUED FROM PAGE 86

element (great for lens-mounted filters), the lens is also well-suited to barrel-mounted accessories. Like most internally focusing lenses, it lets you touch up focus manually, even when shooting in autofocus mode.

Zoom and focusing rings turn smoothly. But the autofocus action, while silent, wasn't lightning-fast—in fact, it was a little sluggish at the far telephoto end.

Optically, we found no detectable vignetting, and distortion control was top-notch, hovering close to the Imperceptible range at all three tested focal lengths.

The only letdown was a clear dip into the Very Good range (from Excellent) for the SQF numbers at 250mm. While this was once the norm, these days most telezooms in this price range hold on to Excellent-range SQF performance at 11x14 out to 250mm and beyond.

Still, if you need reach, speed, and durability, this lens deserves a look. —*Julia Silber*

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size

60 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	97.4	96.7	94.7	90.6	85.3
5.6	97.4	96.6	94.6	90.3	84.9
8.0	97.3	96.5	94.4	90.0	84.4
11.0	97.1	96.3	94.1	89.5	83.6
16.0	97.0	96.1	93.8	89.0	82.9
22.0	96.7	95.7	93.3	87.9	81.1
32.0	96.3	95.2	92.3	86.0	77.8

135 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	97.5	96.7	95.0	92.4	89.2
5.6	97.8	97.0	95.6	93.8	92.0
8.0	98.0	97.3	96.0	94.4	92.8
11.0	98.0	97.3	95.9	93.7	91.2
16.0	97.6	96.9	95.2	91.9	87.7
22.0	96.9	96.0	93.7	88.8	82.3
32.0	96.3	95.2	92.2	84.9	75.0

250 MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	95.8	92.8	83.1	70.2	57.8
5.6	95.8	92.9	83.3	70.1	57.2
8.0	96.3	93.8	85.8	74.6	62.5
11.0	97.0	94.8	87.6	79.2	68.4
16.0	97.3	95.3	89.0	81.9	71.8
22.0	97.1	95.2	89.3	81.4	72.3
32.0	96.3	94.0	87.0	75.4	64.7

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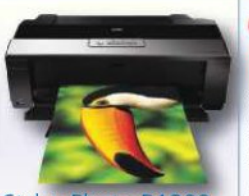

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- Fresnel lighting
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- Wide angle
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- Lens controllers
- Noga arms
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Ideal for compact pro mini DV/HD Camcorders DuPontd 1000 Denier Cordura, water repellent finish

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Film And Slide Image Scanner
turns negatives and slides into five megapixel digital images at the press of a button!
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with 2 Constant Output uLites, Softboxes, Stands, Bulbs, Digital Image DVD &

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Unlocked Cellular Phone with GSM/WCDMA Technology, 32GB of on board memory, a 5 megapixel camera with Carl Zeiss optics and a dual LED flash, a slide out QWERTY keyboard, touch screen, 3G and WiFi are only a few of the key features packed into the N97

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- Access your songs, pictures from almost anywhere with Ovi Files
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Professor Kobré's Lightscoop™ "produces nuanced, natural, flattering light on your subject; the before-after difference is incredible." David Pogue, New York Times

Simply redirect the pop up flash with Professor Kobré's Lightscoop to produce pro-like lighting with these cameras:

Canon 10D, 20D, 30D, 40D, Canon Rebel XTi, 400, XT, 350; Nikon D40, D40x, D50, D60, D70, D70s, D80, D100 D200, D300; Pentax K10D, K20D, K100D, K200D; Sigma SD14; Fuji FinePix Pro S series.

Standard Lightscoop shown. Warming Lightscoop also available.

Patent Pending.

EXCLUSIVELY AT adorama.com $29.95

Professor Kobré's Light scoop

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A Major Breakthrough in Multi-Coated Filter Technology

Tiffen's Digital HT filters are available as:

- Digital Ultra Clear™
- Haze 86 (with 86% UV absorption)
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- ND 1.2
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In sizes 52mm-82mm with distinctive soft pouch for storage.

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- Easy-to-Clean Surface
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- Made in USA

TIFFEN Dfx digital filter suite

Unlike other digital software. Tiffen Dfx offers effects that simulate the extensive range of Tiffen's world renown optical filters, plus much, much, more.

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DOUBLE DUTY

CONTINUED FROM PAGE 68

2-IN-1 TOOLS

B+W ND filter

THE BEST STUFF does twice the work. Try these, too:

- **A neutral-density filter** like this one from B+W (from $24, street, depending on size; www.schneideroptics.com) cuts the amount of light that hits your sensor, so you can slow shutter speed to capture motion blur in the midday sun. Or set wider apertures for less depth of field than would be possible with the lens alone.

Pelican 1560 hard case

- **A hard case** such as Pelican's 1560 (starting at $208, street; www.pelican.com) protects your gear on the road. At your destination, stand on it for higher vantage points or use it as a perch for your subject.
- Some swear by **monopods** for stability without the weight and bulk of a tripod. Great when you're on a trek, but what if you need it to stand alone? Manfrotto's 682B Self Standing monopod has retractable legs that transform it into a tripod ($110, street; www.manfrotto.com).

Manfrotto 682B monopod

- Most **tripods** put you at eye level, but Induro's C414 light carbon-fiber 'pod ($670, street; www.indurogear.com) doubles your perspective. Splay out the legs to work at ground level, or, because it's light, hoist it aloft to shoot over a crowd. Triple duty!

Induro C414 tripod

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iPF6100

Photo Inkjet Large Format Printer

8" - 24" Paper Width, with Ethernet and
USB 2.0 Interface

hiti

S420

Passport Photo Printer with 2.5" LCD Controller
& USB Interface, 403 x 403 DPI, for Mac &
Windows.

Kodak hp

SOFTWARE

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LaserSoft Imaging Realviz

NIK DXO on1 software

ErgoSoft RIPs for Creative Professionals
Dg foto ART digital imaging software
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x-rite PHASE ONE eXpress digital DARKROOM

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Avaliable in: Black, Green, Pink, Red

Colors Vary By Model

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Sansa View
8, 16, 32 GB MP3 Video Player
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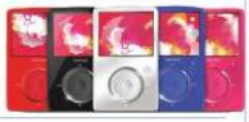
Sansa Clip Series
1, 2, 4 GB MP3 Player,
(Red, Black, Silver, Pink, Blue)

Sansa Fuze Series
2, 4, 8 GB MP3 Player with
1.9" Color LCD Screen
& 40 Preset Station FM
Radio (Red, Black, Silver,
Pink, Blue)



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4, 8, GB Super Slim MP3 & Video Player
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MP-836
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High-Resolution Touchscreen TFT LCD Display,

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Multimedia Storage
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IESP3000
P6000 80 GB.....IESP6000
P7000 160 GB.....IESP7000

DIGITAL FOCI

Photo Safe II,
Portable Picture
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Reader, USB
Interface.

160 GB
250 GB

HYPERDRIVE
Memory Card Backup Device
SPACE

- Fastest Memory Card Backup
- Fastest USB Transfer Speed
- Most Powerful Battery
- Directly accept 18 different card types
- Unlimited capacity

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80GB	80GB	80GB	120GB
120GB	120GB	120GB	160GB
160GB	160GB	160GB	250GB
—	250GB	250GB	320GB
—	—	500GB	500GB

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Multi-
Media
Player
with built-
in 7 in 1
Memory Card Reader 3.6" wide view
angle TFT LCD with adjustable Back
Light multiple features

80 GB WVESP80
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160 GB..... WVESP160

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Evolution
Multimedia
Photo Storage System and
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40 GB ICDGVPE40
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FLASHPOINT

Budget Studio Flash 100/160

- This economically priced AC strobe will allow you to create professional lighting results.
- The 110 volt unit plugs into any standard household socket.
- It has a circular flash tube that is daylight balanced at 5600 K, a guide number of 90 at ISO 100 and a recycling time of 4 seconds. It also comes with a 60 watt modeling lamp.
- The Budget Studio Flash can be triggered through the camera with its 12' sync cord (included), by another flash being fired and activating the built-in photo slave or through its open-flash test button.
- Specs: 6-1/2" long, 3-1/2" diameter. Weighs only 15 ounces.

(LTBF) $49.95

- All the features of the Adorama Budget Studio Flash (on the Left) and has:
- More power GN 150 at iso 100
- User replaceable flash tube

(FPBF160) $59.95

Replacement Flash Tube (FPBFFT) $19.95

SSB 20"x27" Softbox with fluorescent Bulb

20" x 27" softbox is easy to assemble, just snap the hardware into place No rods to struggle with; no speed rings to align with the rods. The unit comes with an 85 watt flicker-free fluorescent, spiral bulb. An energy saver bulb; it is rated at 5500 degrees Kelvin; daylight balanced. 85 watts in fluorescents translates into 350 watts of light output. This long lasting "cool" light emits very little heat and can stay on all day long without a problem. The Flashpoint SSB can be used with Digital Cameras or Camcorders and is great for shooting portraits, or still life. And, when you're done (after removing the bulb) the unit folds together easily like an umbrella.

$39.95

BARNDOORS

Four leaf barndoors designed to direct light and prevent light spill or camera lens flare

(LTBBD) $9.95

SNOOT

Restricts light output to a narrow beam. It can be used as a hair light or for creative highlights,

(LTBSH) $11.95

FILTER SET

Yellow, Green, Red & Blue

(LTBFS) $9.95

SOFT BOXES

For the Budget Monolights.

12"x12" (LTBSB12)	$19.95
18"x18" (LTBSB18)	$29.95
20"x28" (LTBSB2028)	$29.95
24"x36" (LTBSB2436)	$39.95

BUY A BUDGET KIT & SAVE

Budget Studio Flash Kit #1

2 – Budget Studio Flashes
2 – 7" Light stands
1 – 33" White Umbrellas with Black Cover
1 – Deluxe carrying case

With 100 Flash $199.95 *With 160 Flash* $219.95

Budget Studio Flash Kit #4

3 – Budget Studio Flashes
3 – 7" Light stands
2 – 33" White Umbrella with Black Cover
1 -- Barndoors
1 – Snoot
1 – Set of 4 Color Filters
1 – Deluxe carrying case

With 100 Flash $299.95 *With 100 Flash* $319.95

Universal Swivel Holder

Tilts 180° horizontally and swivels a complete 360° left and right. Holds an umbrella and comes with a removable shoe for mounting a small flash or using 1/4 x 20 screw threaded accessories. Fits onto 1/4x20 or 3/8" threaded tops or onto studs up to 5/8". Precision metal casting.

$16.95

Budget Lighting Outfit Case

29"L x 8.5H x 8"W Made of Softex ™ material, with movable padded dividers the perfect carry cae for smaller lighting outfits

$69.95

AC Master Slave

with PC Connection, Guide Number of 90 at ISO 100.

(LTACS) $19.95

AC Slave Flash

Guide number 90 at ISO 100.

(LTACMS) $18.95

Pro Clamp with Reversible Mounting Stud. 1/4 x 20 and 3/8 Screw Threads.

Can be securely mounted on any tube from .5" to 2.1"

Compares to Bogen 2900 Series

(LTPC) $16.95

Reversible Short Stud

for Pro Clamp, 1/4 & 3/8 Threads.

(LTPCSR) $2.95

Multi Clip, Double Clips for Gels and Bounce Cards.

Clips onto a Stand or the Rim of a Reflector.

(FPCM) $7.95

Compares to Bogen Multi Clips

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Where Pro Power and Quality Meet At An Incredible Price.

Great lighting: Adorama Flashpoint II Monolights deliver-at an astonishingly high level of sophistication and quality and at remarkably low cost. Flashpoint Monolights deliver all the power you need--more blitz for the buck than any competitive units on the market Flashpoint II Monolights are the real deal-pro-caliber units you can rely on the give your images a competitive edge.

MONOLIGHTS

Model	GN	Recycle	Weight	Sync	Price
320	118	1.2 Sec	3.00 lbs.	6v	$99.95
620	192	1.2 Sec	4.6 lbs.	6v	$189.95
1220	252	2.6 Sec	5.25 lbs.	6v	$279.95
1820	282	3 Sec	5.75 lbs.	6v	$289.95
2420	320	4.5 Sec	6.20 lbs.	6v	$349.95

Buy a Kit & Save

Umbrella Kit
Includes: 1 Monolight, 10' Air Cushion Stand & a 40" Umbrella (White w/Black Cover)

320 Kit.....$129.95
620 Kit.....$229.95
1220 Kit.....$299.95
1820 Kit.....$319.95
2420 Kit.....$379.95

Portrait Wedding kit
Includes: 2 Flashpoint II Monolights, 2-10' Air Cushion Stands, 2-40" Umbrellas, Snoot, & Carrying Case.

320 Kit.....$299.95
620 Kit.....$489.95
1220 Kit.....$679.95
1820 Kit.....$699.95

ACCESSORIES

4 Leaf Barndoor FP2BD $29.95

Snoot FP2SN $44.50

10' Sync Cord FPSC $12.95

16" Soft Flood Reflector (Beauty Dish) FP2RSF $44.95

SOFTBOXES

9"x36"E $49.	32"x48"E $64.
16"x70" $59.	30"x60" $69.
24"x24"E $39.	36"x36"E $79.
24"x36" $59.	

Modeling Lamp 320/620/1220/1820/2420 $8.95

FLASHTUBES

320	$29.95
620A	$34.95
1220A/1820A	$39.95
2420	$49.95

Boom Arm with Weight Bag & Light Stand for Studio Lights

- Stronger design stand 6' high.
- Boom extends from 48" to 80".
- Wight shipped empty, holds 10 lb of sand or lead shot.

(LTBAK)
$79.95

Fluorescent Bulbs

	Buy One	Buy 4+
24w	7.49	6.99ea.
30w	7.69	7.19ea.
70w	19.95	18.95ea.

Cool Light 1,

11" Reflector with One 30W Fluorescent Bulb, 150 Watt Equivalent.

- 11" reflector with hardware to plug in AC.and to mount an umbrella. Flicker-free noiseless operation.

Cool Light 1 Kit
1- 11" Reflector
1- 30W Fluorescent Bulb
1- 10' Air Cushined light stand

(FPCL1K) $69.95

(FPCL1) $39.95

Cool Light 4,

16" Reflector with Four 24W Fluorescent Bulbs, 480 Watt Equivalent.

- 16" reflector with hardware to plug in AC. and to mount an umbrella. Flicker-free noiseless operation. There Are Two Switches That Each Control Two Lights so You Can Use Two Or Four Lights.
- Seperate switch for 2 bulbs for half power

FREE DIFFUSER
(FPCL4)
$99.95

Cool Light 4 Kit
1- 16" Reflector
4- 24W Fluorescent Bulb
1- 10' Air Cushined light stand

(FPCL4K) $129.95

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FLASHPOINT

5-IN-1 COLLAPSIBLE DISC REFLECTOR,
Translucent,
White, Black, Silver
& Soft Gold
perfect for reducing
contrast, warming skin
tones,
eliminating shadows or just
softening light.
They can be hand held or attached to a
light
stand with the extendable Reflector Holder

22	32	42
FPPR5122	FPPR5132	FPPR5142
19.95	34.95	39.95

Adorama Portable
Reflector Bracket
22-58"
Shown With Stand &
Translucent Reflector
LTPRB 29.95

FLASHPOINT

Professional Battery Grip
Available at Adorama
NIKON:
D300/D700
D80/D3
D200
D40/D60
D200
CANON:
20D/30D/40D
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Rebel XSi
Rebel XTi
New 5D Mark II
for the following
Cameras with
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STARTING AT $49.95

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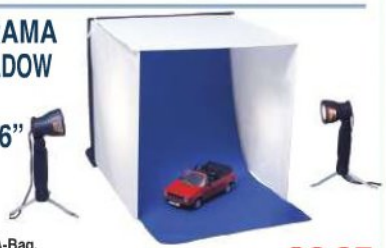
DESHADOW
BOX
16"X16"



Portable
Still Life
Studio In-A-Bag,
with 16" x 16" Soft Light Box, Halogen Lamps,
Blue Background Sweep, & Custom Carrier
VRDSB16 39.95

W/optional Table Top 2 Section Tripod : only $49.95

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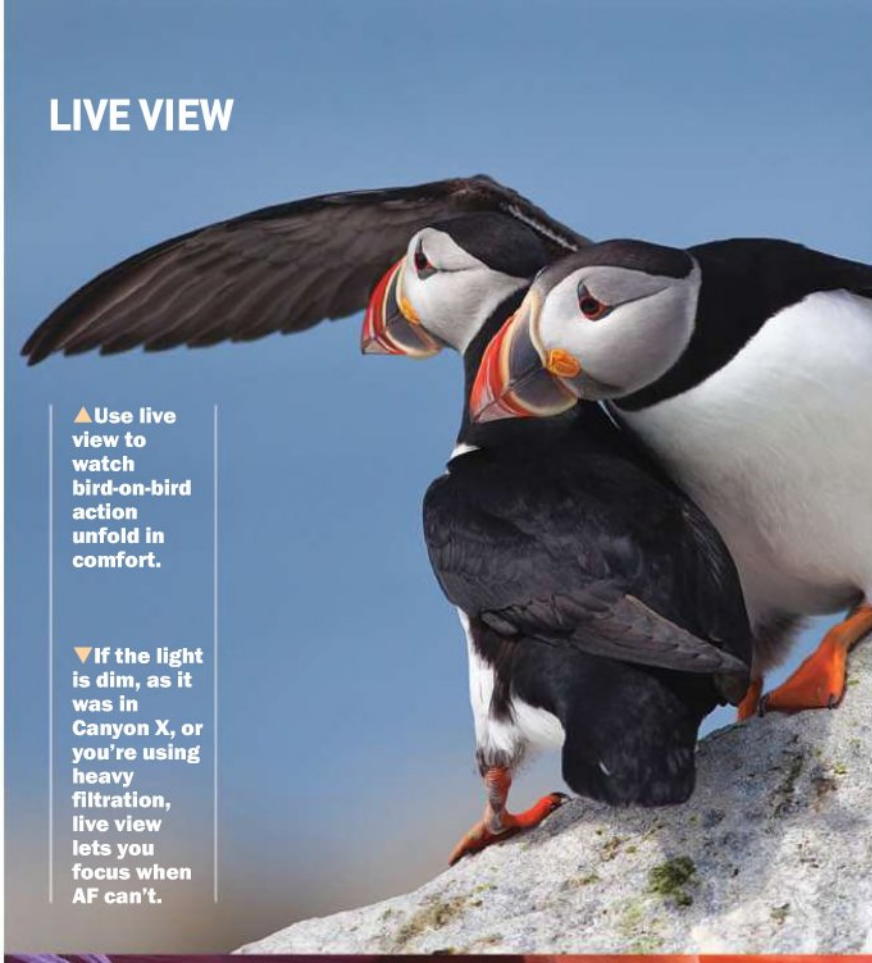
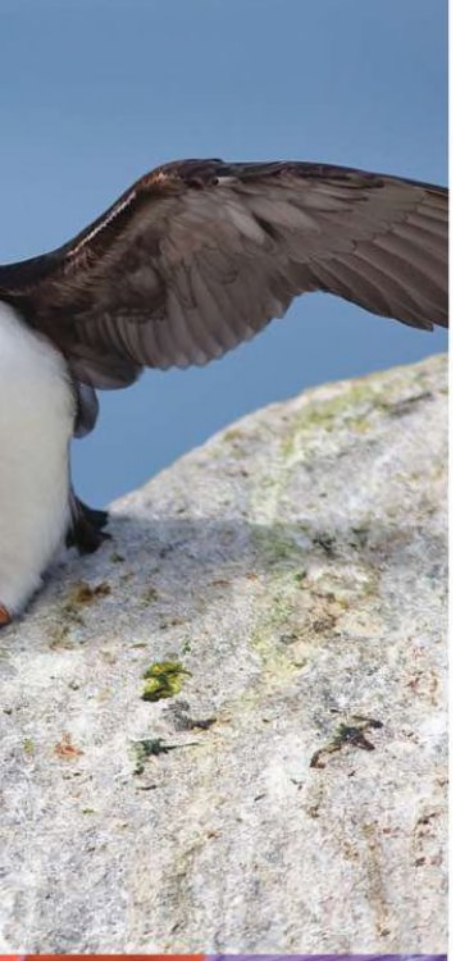
LIVE VIEW



▲Use live view to watch bird-on-bird action unfold in comfort.

▼If the light is dim, as it was in Canyon X, or you're using heavy filtration, live view lets you focus when AF can't.



CONTINUED FROM PAGE 56

Capture the Moment

Photography is often about waiting—for the wind to stop jostling a flower, for the sun to peek out from behind a cloud, for wildlife to do something interesting.

Craning your neck to peer through your viewfinder, waiting and waiting for the right moment, can be physically and mentally taxing. Live view allows you to watch comfortably as a scene unfolds and to trigger the shutter at precisely the right moment.

I don't recommend it for fast-moving wildlife, but when working with relatively static subjects such as these puffins off the coast of Maine, live view allows you to relax until you get that perfect pose. (Tripod-mounted Canon EOS 5D Mark II with 300mm f/4L Canon EF IS lens. Exposure, 1/4000 sec at f/4, ISO 400.)

Low-Light Focusing

Live view is particularly useful in low light, when viewfinders can sometimes be too dark for accurate focusing, either auto or manual. It will compensate for the dimness by brightening the LCD display. Typically, you can turn this brightening feature on and off through your camera's menu settings. You can also simply turn up exposure compensation to brighten the LCD image.

I've been able to capture several images this way at twilight or in dim light, such as during this exposure in Canyon X, near Page, AZ, when I was unable to focus looking through my viewfinder. (Shot with a tripod-mounted Canon EOS 5D Mark II with 50mm f/1.8 Canon EF lens. Exposure, 2.5 sec at f/1.8, ISO 100.)

Ian Plant, the co-author of The Ultimate Guide to Digital Nature Photography, *shows many more photos at www.ianplant.com.*

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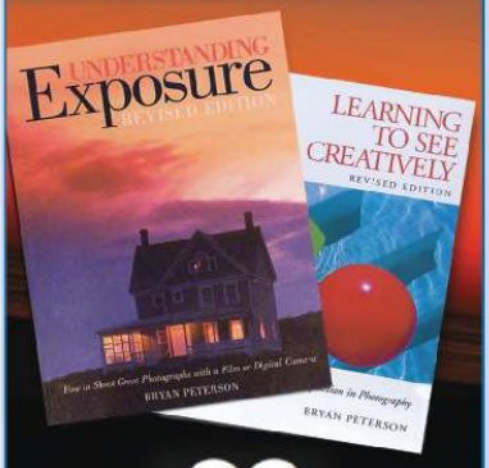

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THE EXPLORERS' CLUB

CONTINUED FROM PAGE 63

astic enough about photography or historic buildings to champion your cause and help you out.

Even intrepid urban explorers who rarely bother with permits look for opportunities to avoid a hassle. Take Rana X (www.rana-x.com), a Boston-based explorer who has documented ruins and abandoned historic structures across the U.S. and in Europe (we featured her work in "Adventures in the Forbidden Zone," March 2007). She takes advantage of open houses and walking tours of structures that might otherwise pass unwitnessed. "There are amazing events that allow access to normally off-limit spots," she says.

In New York City, there's Open House New York (www.ohny.org/programs/tours.cfm), an October weekend in which the public can enter buildings such as the hospital on Ellis Island. In Washington, check out walking tours led by the D.C. Preservation League (www.dcpreservation.org/calendar.html).

Some sites have also been made into museums, such as Eastern State Penitentiary in Philadelphia and Waverly Hills Sanatorium in Louisville. Contact any historical or preservation society to find more.

Search Yourself

You can also find great subjects, often close to home, with just a little basic research. "Many historically impressive ruins are legal to access in state parks," Rana X says.

You can find these by contacting parks departments, searching maps (on paper or online). For these and other abandoned structures, Google Earth and GPS are also your friend, along with Flickr and geotagging photo-sharing websites such as Panoramio and Waymarking.com. Just searching for "abandoned" in any of these sites will bring up a plethora, and once you pinpoint the relative area, Google Earth will help you uncover the exact coordinates.

Whether exploring a ghost town or abandoned factory, remember a few cardinal rules. Stay safe: Many old buildings

TROY PAIVA

A 113-sec exposure allowed Troy Paiva to capture a streaking light of traffic outside a former restaurant in the ghost town of Dunmovin, CA. He swept the beam of an LED flashlight along the interior to illuminate it.

have rotting floors, so step carefully—also, bring a cell phone and make sure someone knows where you're going. Many old buildings contain asbestos, so consider an asbestos mask for longer photo sessions and always wash your clothes afterward.

Don't mess with the environment—definitely don't take any souvenirs (this could get you into big trouble), and leave any tools handy for vandalism or burglary at home.

And, like all good scouts, be prepared: Download attorney Bert P. Krages' Photographer's Bill of Rights (www.krages.com/phoright.htm), read and memorize it, and carry a copy with you.

Such efforts are worth it because, wherever you find them, abandoned structures offer an opportunity to unravel a mystery—the hidden interiors of places that fall off of a modern map, and won't otherwise be seen. "These [buildings] all have their own personalities," Eugene Richards says. "With their little elemental details, they are a great presence."

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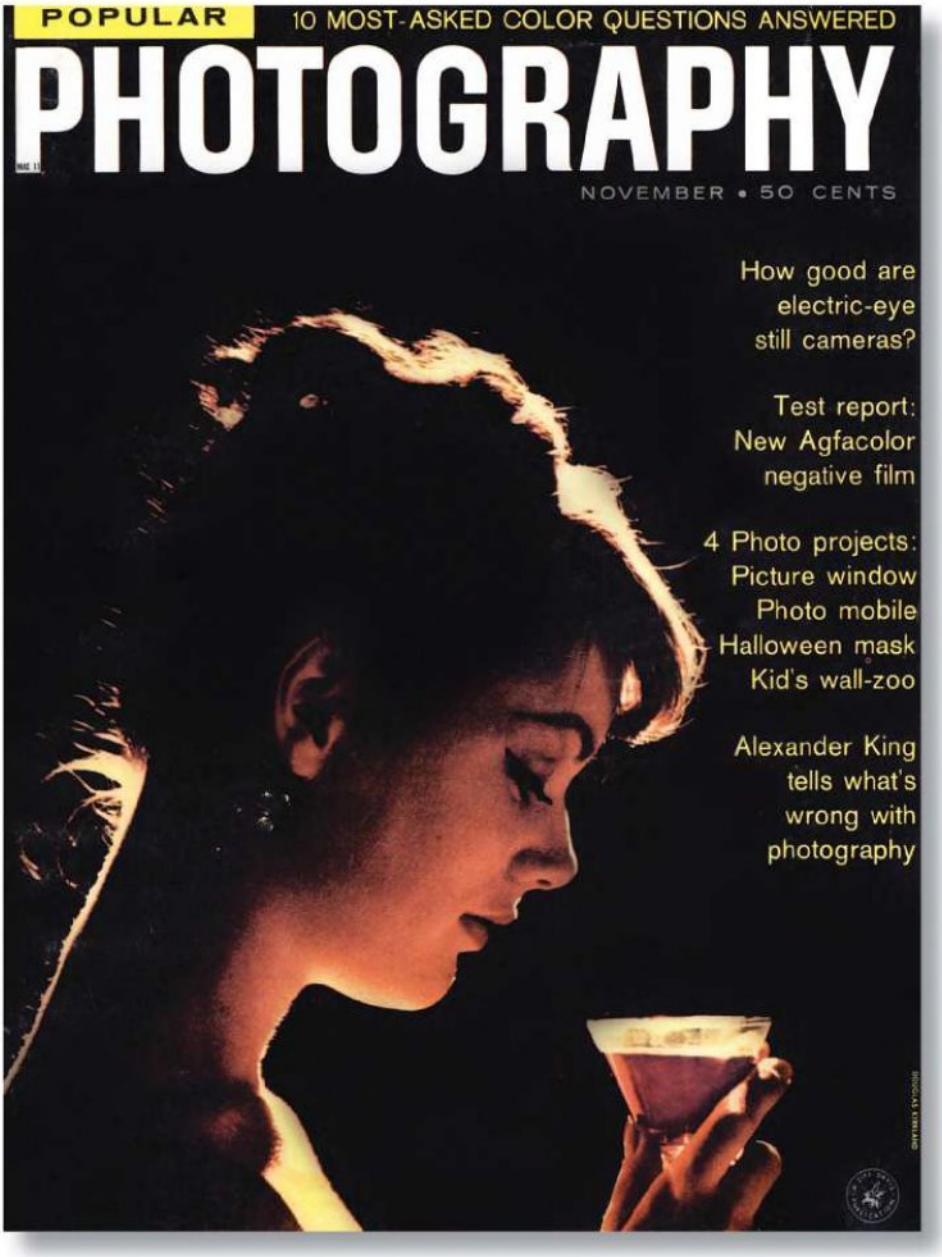
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Test report: New Agfacolor negative film
4 Photo projects: Picture window Photo mobile Halloween mask Kid's wall-zoo
Alexander King tells what's wrong with photography

▲Pensive Portrait

Douglas Kirkland made the cover photo during a test of the new Agfacolor CN 17 Negative color film, with a Hasselblad 500C with a 150mm Zeiss Sonnar f/4 lens. Exposure was 1/5 sec at f/4 using a 3200 K (tungsten) light placed to create the halo around the model's profile. Other gear included a Brockway S incident lightmeter and Agfa Varioscop Colorhead enlarger for the print.

50 YEARS AGO

Our Nov. '59 issue had a "Special Color Section" on making the most of color film.

▼Commercial License

An ad described this East German Praktica FX3 as a "Top Dollar-for-Dollar Value in the Fine Camera Field"—a slightly fanciful bit of copywriter's license. It was actually a basic, rugged camera which did not match either its West German or Japanese competitors for finish or handling pleasure.

▲Argus Goes Movie

Hoping to duplicate its success in the low-priced 35mm market, Argus introduced this M3 8mm movie camera. Only 7 inches long, the camera offered a 3-lens turret for close-ups, long shots, and "regular action," plus a palm-sized dial which wound like a watch for 10-foot film runs. Sad to say, the home-movie public was unimpressed—even at $99.95.

▼Automation Arrives

This electric-eye Agfa Optima represented a major breakthrough in camera design, setting both aperture and shutter speed using a programmed Compur shutter with speeds from 1/30 to 1/250 sec. You dialed in the film speed, and a photoelectric cell read the light and set the exposure. Focus was a simple 3-position affair—close-up, group, or landscape. A red light indicated insufficient light. This model was a runaway success at $79.95, until competitors weighed in with more features at comparable prices. *—Harold Martin*

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- 6.2-24.8mm f/2.7-5.6 (35mm equiv. 35-140mm) • SD/SDHC Card Slot
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- Weight 5.47 oz

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- ***Shockproof, Waterproof, Freeze proof***
- ***Image Stabilization***
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- 3.6x Optical Zoom • 5x Digital Zoom
- 5-18.2mm f/3.5-5.1 (35 Equiv. 28-102mm)
- xD card slot • 45MB Internal Memory
- Dim. 3.7 x 2.4 x 0.85" • Weight 6.4 oz

Black, Silver **#OLST8000***

Canon Powershot SD960 IS
- ***HD Video Recording***
- ***Optical Image Stabilization***
- 12.1 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 5-20mm f/2.8-5.8 (35mm equiv. 28-112mm)
- SD/SDHC Card Slot • Face Detection
- Dim. 3.85 x 2.12 x 0.87" • Weight 5.11 oz

Blue, Gold, Pink, Silver **#CAPSSD960***

OLYMPUS Stylus 7010
- ***Dual Image Stabilization • Magic Filters***
- 12 Megapixels • In-Camera Panorama Mode
- 2.7" LCD with Backlight Boost
- 7x Optical Zoom • 5x Digital Zoom
- 5-35mm f/3-5.9 (35mm Equiv. 28-196mm)
- xD card slot • 36MB Internal Memory
- Dimensions 3.8 x 2.2 x 1" • Weight 4.4 oz

Grey, Pink, Silver **#OLS7010***

Canon Powershot SD1200 IS
- ***Optical Image Stabilizer System***
- 10.3 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35mm equiv. 35-105mm) • SD/SDHC Card Slot
- Dim. 3.48 x 2.16 x 0.86" • Weight 4.23 oz

Blue, Dark Grey, Light Grey, Green, Orange, Pink **#CAPSSD1200***

Panasonic Lumix DMC-ZS3
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Black, Blue, Pink, Silver, Titanium **#SODSCT90***

Nikon Coolpix P90
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SLR Lenses & Flashes

Quick Dial 64

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Exclusively designed for use with Digital SLRs*
- ED glass element
- Ideal for not only macro photography but also as a portrait lens
- Minimum focus 9.45"
- 52mm filter diameter
- Weight 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED AF Zoom Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 76.5-306mm
- Ideal for portraiture, sports and scenery
- Quick-Shift Focus System
- Minimum focus 3.6'
- 52mm filter diameter
- Weight 9 oz

SONY HVL-F58AM Shoe Mount Digital Flash

- Guide No. 190'
- TTL Dedication
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Vari-Power
- Auto WB Adjustment
- High-Speed Sync
- Wireless Ratio Control
- Weight 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss Vario-Sonnar T* DT Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 24-120mm
- Ideal for snapshots, portraits, interiors or outdoor scenery
- Minimum focus 13.8"
- 62mm filter diameter
- Weight 15.5 oz

OLYMPUS

Flash System

FL-20 Flash	$104.95
FL-36R Flash	$194.95
FL-50R Flash	$389.95
RF-11 Ring Flash	$224.95
SRF-11 Ring Flash Set	$491.95
TF-22 Twin Flash	$449.95
STF-22 Twin Flash Set	$599.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye ED	$694.99
35/3.5 Macro ED (52ø)	$206.95
50/2.0 Macro ED (77ø)	$449.95
150/2.0 ED (82ø)	$2,204.95
300/2.8 ED	$5,953.95
7-14/4.0 ED (72ø)	$1,749.95
11-22/2.8-3.5 ED (72ø)	$719.95
12-60/2.8-4 ED SWD (72ø)	$899.95
14-42/3.5-5.6 ED (58ø)	$205.95
18-180/3.5-6.3 ED (62ø)	$429.95
35-100/2.0 ED (77ø)	$2,149.99
40-150/4-5.6 ED (58ø)	$144.95
50-200/2.8-3.2 ED SWD (67ø)	$1,034.95
90-250/2.8 ED (105ø)	$5,495.95
EC-14 1.4x Teleconverter	$369.95
EC-20 2x Teleconverter	$431.95
MF-1 OM Lens Adapter	$99.95

PENTAX

AF Flash System

AF-360FGZ	
AF-540FGZ	

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	
15/4.0 ED AL (49ø)	
21/3.2 AL Limited *"Pancake"* (49ø)	
35/2.8 Macro Limited (49ø)	
40/2.8 Limited *"Pancake"* (49ø)	
55/1.4 Limited (58ø)	
70/2.4 Limited *"Pancake"* (49ø)	
200/2.8 ED IF	
300/4.0 ED IF SDM (77ø)	
10-17/3.5-4.5 ED IF (77ø)	
12-24/4 ED AL IF (77ø)	
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
18-250/3.5-6.3 ED IF AL (62ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	
43/1.9 Limited *"Pancake"* (49ø)	
50/1.4 (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA Macro (49ø)	
28-80/3.5-5.6 J FA AL (58ø)	

SONY

Compatible with Maxxum D-SLRs Flash System

HVL-F42AM	$299.99
HVL-F58AM	$499.99

Digital Lenses

16/2.8 Fish-eye	$849.99
20/2.8 (72ø)	$599.99
28/2.8 (49ø)	$269.99
35/1.4 (55ø)	$1,369.99
50/1.4 (55ø)	$369.99
50/2.8 Macro (55ø)	$479.99
85/1.4 *Carl Zeiss* (72ø)	$1,369.99
100/2.8 Macro (55ø)	$679.99
135/1.8 *Carl Zeiss* (77ø)	$1,479.99
135/2.8 STF (72ø)	$1,249.99
300/2.8 G APO	$6,299.99
500/8 Reflex	$749.99
11-18/4.5-5.6 DT (77ø)	$699.99
16-35/2.8 ZA SSM *Carl Zeiss* (77ø)	$1,899.99
16-80/3.5-4.5 DT *Carl Zeiss* (62ø)	$749.99
16-105/3.5-5.6 DT (62ø)	$599.99
18-200/3.5-6.3 DT (62ø)	$529.99
18-250/3.5-6.3 DT (62ø)	$579.99
24-70/2.8 *Carl Zeiss* (77ø)	$1,599.99
70-200/2.8 G APO (77ø)	$1,799.99
70-300/4.5-5.6 G (62ø)	$849.99
75-300/4.5-5.6 (55ø)	$249.99
1.4x Teleconverter	$479.99
2x Teleconverter	$479.99

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Canon Digital Rebel XS
"D-SLR" Digital SLR Camera

Quick Dial 64

- 10 MegaPixels CMOS Sensor
- 2.5" LCD Monitor
- Live View Function
- SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto Lighting Optimizer
- 3.0 fps Continuous Shooting
- ISO 100-1600 • USB 2.0
- Picture Style Settings
- Integrated Cleaning System

Digital Rebel XS Kits
Black Kit with 18-55mm IS **#CAEDRXSKB**

Canon EOS-50D
"D-SLR" Digital SLR Camera

- ***RAW and sRAW Image Capture***
- 15.1 MegaPixels
- 3.0" Clear View VGA LCD
- Live View Function • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • USB 2.0
- "Picture Style" Settings
- Versatile Exposure Metering System
- HDMI output that enables the display of your photographs on any HDTV with HDMI ports

Body Only ..... **#CAE50D**
Kit with 28-135mm IS USM Lens ..... **#CAE50D28135**

Canon Digital Rebel XSi
"D-SLR" Digital SLR Camera

- 12.2 MegaPixels CMOS Sensor
- 3" LCD Monitor
- SLR viewfinder
- Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- ISO 100-1600 • USB 2.0
- Picture Style Settings
- Integrated Cleaning System

Body Only (Black or Silver)... **#CAEDRXSI***
Kit with 18-55mm IS ..... **#CAEDRXSIK***

Canon EOS-5D Mark II
"D-SLR" Digital SLR Camera

- ***Record HD Video***
- ***1080p Movie Mode***
- 21.1 Megapixel Full-Frame Sensor
- 3.0" High Resolution LCD Display
- SLR viewfinder • Live View Mode
- Uses Canon EF Lenses
- CF, MD Card Slot • USB 2.0
- Dust & Weather-Resistant
- Self Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only ..... **#CAE5D2**
Kit with 24-105mm IS ..... **#CAE5D224105**

Canon Digital Rebel T1i
"D-SLR" Digital SLR Camera

- ***HD 1080p, 720p, and VGA Video Capture***
- 15.1 MegaPixels CMOS Sensor
- 3" Clear View LCD with Live View
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- Auto or Manual Focus
- 3.4 fps Continuous Shooting
- ISO Expandable to 12,800
- RAW and/or JPEG

Body Only ..... **#CAEDRT1I**
Kit with 18-55mm IS ..... **#CAEDRT1IK**

Canon EOS-1D Mark III
"D-SLR" Digital SLR Camera

- ***Weather Resistant Body***
- ***Self-Cleaning Sensor***
- 10.1 MegaPixels
- SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses
- SD/SDHC & CF card slots
- 10 fps up to 110 shots in JPEG mode
- Picture Style Settings
- Fast AF system • USB 2.0
- Powerful Bundled Software
- ISO 100-3200 (expandable to 50 and 6400)

Body Only ..... **#CAE1D3**

Quick Dial 64

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46°
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 77mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-70/2.8 EF "L" USM Lens

- sealed and gasketed against dust & moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 580 EX II Shoe Mount Flash

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit 10 oz; Flash ring: 4.2 oz

Canon EOS Flash System (USA)

220EX	$99.95	270EX	CALL
430EX II	CALL	580EX II	CALL
MR-14EX Ringlight	$470.00	MT-24EX Twin Flash	$685.00

EF-S Lenses *For Digital Only*	IMP	USA
Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	$384.95	$400.00
10-22/3.5-4.5 USM (77ø)	$759.00	$789.00
17-55/2.8 **IS** USM (67ø)	$999.95	$1,030.00
17-85/4-5.6 **IS** USM (67ø)	CALL	CALL
18-55/3.5-5.6 **IS** (58ø)	$159.95	$170.00
18-200/3.5-5.6 **IS** (72ø)	$574.95	595.00
55-250/4.0-5.6 **IS** USM (58ø)	CALL	255.00

EF Lenses	IMP	USA
15/2.8	$674.95	$699.00
20/2.8 USM (72ø)	$459.95	$474.95
24/2.8 (58ø)	$309.95	$324.95
28/2.8 (52ø)	$209.95	$219.95
28/1.8 USM (58ø)	$474.95	$499.95
35/2 (52ø)	$289.95	$299.95
50/1.8 (52ø)	$99.95	$109.95
50/1.4 USM (58ø)	$379.95	$399.00
50/2.5 Macro (52ø)	$269.95	$289.95
MP-E 65/2.8 1x-5x Macro (58ø)	$929.95	$959.00
85/1.8 USM (58ø)	$419.95	$439.00
100/2.8 USM Macro (58ø)	$574.95	$599.95
100/2 USM (58ø)	$424.95	$439.95
135/2.8 Soft Focus (52ø)	$319.95	$329.95
400/4.0 **DO IS** (52ø rear)	$5,400.00	$5,500.00
24-85/3.5-4.5 USM (67ø)	$314.95	$322.00
28-105/3.5-4.5 II USM (58ø)	CALL	$199.95
28-135/3.5-5.6 **IS** USM (72ø)	$399.95	$409.95
28-200/3.5-5.6 USM (72ø)	$339.95	$349.95
70-300/4.5-5.6 **DO IS** USM (58ø)	$1,199.95	$1,299.00
70-300/4-5.6 **IS** USM (58ø)	$529.00	$549.00
75-300/4.0-5.6 III (58ø)	$154.95	$159.95
75-300/4.0-5.6 III USM (58ø)	$189.95	$200.00
100-300 4.5-5.6 USM (58ø)	$284.95	$295.00

TS-E MF Lenses	IMP	USA
24/3.5 **"L"** II	CALL	$2,199.00
45/2.8	$1,249.00	$1,299.00
90/2.8	$1,249.00	$1,299.00

EF "L" Lenses	IMP	USA
14/2.8 USM II	$2,049.95	$2,099.00
24/1.4 II (77ø)	CALL	$1,699.00
35/1.4 USM (72ø)	$1,269.00	$1,299.00
50/1.2 USM (72ø)	$1,549.00	$1,599.00
85/1.2 USM II (72ø)	$1,929.00	$1,979.00
135/2.0 USM II (72ø)	$1,029.00	$1,049.00
180/3.5 USM Macro (72ø)	$1,339.00	$1,379.00
200/2.0 **IS** USM (52ø)	$5,199.00	$5,300.00
200/2.8 USM (72ø)	$769.00	$799.00
300/4.0 **IS** USM (77ø)	$1,219.95	$1,249.95
300/2.8 **IS** USM (52ø rear)	$4,100.00	$4,300.00
400/2.8 **IS** (52ø rear)	$6,800.00	$6,900.00
400/5.6 USM (77ø)	$1,249.00	$1,299.00
500/4 **IS** USM (52ø rear)	$5,639.95	$5,800.00
600/4.0 **IS** (52ø rear)	$7,449.00	$7,600.00
16-35/2.8 USM II (82ø)	$1,519.00	$1,549.00
17-40/4.0 USM (77ø)	$734.95	$749.00
24-70/2.8 USM (77ø)	$1,319.00	$1,349.00
24-105/4 **IS** USM (77ø)	$1,149.00	$1,199.00
28-300/3.5-5.6 **IS** USM (77ø)	$2,439.95	$2,500.00
70-200/4.0 USM (67ø)	$629.00	$649.00
70-200/4.0 **IS** USM (77ø)	$1,129.00	$1,169.00
70-200/2.8 USM (77ø)	$1,229.00	$1,249.00
70-200/2.8 **IS** USM (77ø)	CALL	CALL
100-400/4.5-5.6 **IS** USM (77ø)	$1,549.00	$1,599.00
1.4x II Teleconverter	$299.95	$309.95
2x II Teleconverter	$299.95	$309.95

USA = Imported & Warrantied by Canon USA **IMP** = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D3000
"D-SLR" Digital SLR Camera Kit

- Compact Design
- 10.2 MegaPixels
- 3" LCD Monitor
- SD, SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Self Cleaning Sensor • ISO 100-1600
- Fast Shutter Response • USB 2.0
- In-camera Editing • 3 fps Burst Mode
8 11-point Autofocus System
- Auto or Manual Focus
- Nikon Inc. limited warranty included

10 MegaPixels

Kit with 18-55mm VR DX **#NID30001855**

Nikon D300s
"D-SLR" Digital SLR Camera

- ***Dust and Weather Resistant***
- ***Self-Cleaning Sensor***
- ***HD Video Recording***
- 12.3 Megapixel DX-format CMOS sensor • 6 fps Burst • USB 2.0
- 3" LCD Monitor • Live View
- Accepts Nikon AF Lenses (1.5x factor)
- CF and SD/SDHC Card Slots
- 51-point AFs with 3D focus tracking
- ISO Sensitivity from 200 to 3200
- Stereo Audio Input
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only ..... **#NID300S**
Kit w/18-200mm VR II.... **#NID300S18200**

Nikon D5000
"D-SLR" Digital SLR Camera

- ***HD 720p Video Capture with Exposure Control***
- 12.3 MegaPixels
- 2.7" Vari-angle LCD • Live View Mode
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Image Editing
- GPS Geotagging (optional)
- Personal Picture Control Settings
- 4 fps Burst Mode
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only ..... **#NID5000**
Kit with 18-55mm VR..... **#NID50001855**

Nikon D700
"D-SLR" Digital SLR Camera

- ***Self Cleaning Sensor***
- FX-format CMOS (full frame)
- 12.1 MegaPixels • Live View
- 3" VGA LCD Monitor • USB 2.0
- SLR viewfinder • 5 fps Burst
- 51-point AF System
- Uses Nikon AF Lenses
- CompactFlash Card Slot
- Dust and Water Resistant
- Active D-Lighting Mode
- HDMI Video Out • ISO 6400
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only ..... **#NID700**
Kit with 24-120mm VR..... **#NID70024120**

Nikon D90
"D-SLR" Digital SLR Camera

- ***D-Movie mode record 720p HD movie clips***
- 12.3 MegaPixels
- 3.0" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- In-Camera Image Editing
- Scene Recognition System
- Active D-Lighting • ISO 100-3200
- GPS geo-tagging • USB 2.0
- Self Cleaning Sensor • 4.5 fps Burst
- Nikon Inc. limited warranty included

12 MegaPixels

Body Only ..... **#NID90**
Kit with 18-105mm VR..... **#NID9018105**

Nikon D3X
"D-SLR" Digital SLR Camera

- NEF (RAW) Files at 12- or 14-bit Color
- 24.5 Megapixel Resolution
- Nikon EXPEED Image Processor
- 3" Super-density LCD Monitor
- Accepts Nikon AF Lenses
- FX-format (full frame) CMOS Sensor
- Live View Shooting Modes
- 5 fps Continuous at Full Resolution
- Scene Recognition System
- Virtual Horizon Indicator
- Dual CF Card Slots
- Nikon Inc. limited warranty included

24 MegaPixels

Body Only ..... **#NID90**

SLR Lenses & Flashes

Quick Dial 64

Nikon 10-24mm f/3.5-4.5 DX AF-S Wide Zoom AF Lens

- ***Exclusively designed for use with Digital SLRs***
- Silent Wave Motor
- ED (Extra-low Dispersion)
- Super Integrated Coating
- 35mm equiv. 15-36mm
- Minimum focus 0.8'
- 77mm filter diameter
- Weight 16.2 oz

Nikon 24-70mm f/2.8 G AF-S ED-IF Wide Zoom AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200mm f/3.5-5.6 DX G VR AF-S ED-IF Digital Lens

- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 50mm f/1.4 G AF-S Portrait AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Silent Wave Motor
- Super Integrated Coating
- Minimum focus 1.5'
- 58mm filter diameter
- Weight 9.9 oz

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
DX ED-IF Lenses for Digital Only	**IMP**	**USA**
10.5/2.8 Fish-Eye	$684.95	$699.95
35/1.8 G AF-S (52ø)	CALL	CALL
10-24/3.5-4.5 G AF-S (77ø)	CALL	CALL
12-24/4 G AF-S (77ø)	CALL	CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)	$609.95	$629.95
17-55/2.8 G AF-S (77ø)	CALL	CALL
18-55/3.5-5.6 G AF-S II (52ø)	$109.95	$114.95
18-55/3.5-5.6 G AF-S **VR** (52ø)	$164.95	$184.95
18-70/3.5-4.5 G AF-S (67ø)	CALL	CALL
18-105/3.5-5.6 G AF-S **VR** (67ø)	CALL	$359.95
18-200/3.5-5.6 G AF-S **VR** (72ø)	CALL	CALL
55-200/4-5.6 G AF-S (67ø)	$179.95	$184.95
55-200/4-5.6 G AF-S **VR** (67ø)	$219.95	$229.95
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	$1,499.95	$1,719.95
16/2.8 D (39ø) with Hood	$879.95	$919.95
20/2.8 D (62ø)	$549.95	$569.95
24/2.8 D (52ø)	$349.95	$359.95
24/3.5 D ED **PC-E** (77ø)	$1,959.95	$1,999.95
28/2.8 D (52ø)	$254.95	$269.95
35/2.0 D (52ø)	$329.95	$359.95
45/2.8 D ED **PC-E** Micro (77ø)	$1,799.95	$1,899.95
50/1.8 D (52ø)	$124.95	$134.95
50/1.4 D (52ø)	$319.95	$334.95
50/1.4 G AF-S (58ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
60/2.8 D Micro (62ø) (1:1)	$459.95	$479.95
60/2.8 G AF-S ED Micro (62ø)	$529.95	$549.95
85/1.8 D (62ø) with Hood	$434.95	$449.95
85/1.4 D IF (77ø)	$1,164.95	$1,229.95
85/2.8 **PC-E** Micro (77ø)	$1,729.95	$1,779.95
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	CALL	$899.95
105/2.0 DC D with Hood (72ø)	$1,019.95	$1,089.95
135/2.0 DC D (72ø)	$1,269.95	$1,299.95
180/2.8 D ED-IF (72ø)	$879.95	$914.95
200/2 G AF-S ED-IF **VR** (52ø)	$4,899.95	$5,099.95
200/4 D ED-IF Micro w/Case (62ø)	$1,629.95	$1,649.95
300/4.0 D AF-S ED-IF (77ø)	$1,399.95	$1,494.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	CALL
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	$1,789.95	$1,829.95
17-35/2.8 (77ø)	CALL	$1,769.95
18-35/3.5-4.5 ED-IF (77ø)	$579.95	$599.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	$1,799.95
24-85/2.8-4.0 D (72ø)	$679.95	$699.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	CALL	$599.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	CALL	CALL
70-300/4.0-5.6 G (62ø)	$139.95	$154.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	$524.95	$539.95
80-200/2.8 D with Collar (77ø)	$1,049.95	$1,099.95
80-400/4.5-5.6 D **VR** (77ø)	CALL	CALL
200-400/4 G AF-S ED-IF **VR** (52ø)	$6,279.95	$6,299.95
TC-14E II (1.4x) Teleconverter	CALL	CALL
TC-17E II (1.7x) Teleconverter	CALL	CALL
TC-20E II (2x) Teleconverter	CALL	CALL

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight i-TTL Shoe Mount Flash

- Guide No. 98'
- Recycling Time 3.5 Seconds
- Bounce & Swivel Head
- Zoom Head (24-85mm)
- Multiple Flash Exposure Modes
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Seconds
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

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for Canon, Leica, Nikon, Olympus, Pentax, Sony
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SUNPAK PZ-42x II AF TTL Shoe Mount Flash

- Guide No. 138'
- AF Assist Light
- Automatic Shutdown Mode
- Large Illuminated LCD panel
- Bounce and Swivel Head
- Weight 9.1 oz

for Canon or Nikon
#SUPZ42X* **$149.95**

Vivitar 285HV Professional Auto Shoe Mount Flash

- Guide No. 120'
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- 4 auto f/stop settings
- Removable sensor
- Bounce Head
- Zoom Head (28–105)
- Weight 14.9 oz

#VI285HV **$89.95**

Metz 58 AF-1 TTL Shoe Mount Digital Flash

- Guide No. 138'
- High-speed flash sync
- Bounce Head
- Swivel Head
- Zoom Head (28–105)

for Canon
#ME58AF1C **$399.95**
for Nikon
#ME58AF1N **$399.95**

Tokina 11-16mm f/2.8 Pro DX AT-X Fisheye AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

for Canon or Nikon
#TO1116Z8PDX* **$599.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Mag. ratio of 1:4.5
- 67mm filter diameter
- Weight 15.2 oz

for Canon, Nikon or Sony/Minolta
#TA175028* **$499.00**

SIGMA 18-50mm f/2.8 EX Macro DC Super Wide Angle Lens

- *Exclusively designed for use with digital SLRs*
- Minimum focus 7.9"
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

for Canon, Nikon, Sigma, Olympus, Pentax, or Sony/Minolta
#SI185028* **$419.00**

SIGMA 18-200mm f/3.5-6.3 OS DC (Optical Stabilizer) Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

for Canon, Nikon or Sigma
#SI1820035* **$439.00**

SIGMA 70-200mm f/2.8 II EX APO Macro HSM DG

- *Desirable for Digital SLR Cameras*
- Minimum focus 3.3'
- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar • Wt. 48 oz

for Canon, Nikon, Sigma, Olympus, Pentax, or Sony/Minolta
#SI7020028* **$799.00**

SIGMA EM-140 DG TTL Ringlight

- Wireless TTL flash control
- High Speed Synchro flash
- Ideal for photographing subjects in fine detail - close-up photography

for Canon, Nikon, Sigma, Pentax, Sony/Minolta
#SIEM140DG* **$379.00**

Tokina

DX Models – Designed for Digital SLR cameras only	SKU #	Canon EOS	Nikon AF
DX 35/2.8 Pro Macro (52ø)	#TO3528PDX*	$399.95	$399.95
DX 10-17/3.5-4.5 ATX Fisheye	#TO101735*	$579.95	$579.95
DX 11-16/2.8 Pro (77ø)	#TO111628PDX*	$599.95	$599.95
DX 12-24/4.0 Pro (77ø)	#TO122440*	$399.95	$399.95
DX 12-24/4.0 Pro II (77ø)	#TO122440DX*	$499.95	$499.95
DX 16-50/2.8 Pro (77ø)	#TO165028DX*	$599.95	$599.95
DX 50-135/2.8 (67ø)	#TO50135Z8*	—	$529.95

TAMRON

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

6-Year Warranty * Price After Rebate	Rebate	SKU#	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
Di 90/2.8 Macro (55ø)	$60	#TA9028M*	$439.00*	$439.00*	$439.00*	$439.00*
Di 180/3.5 LD IF Macro (72ø)	$50	#TA18035*	$689.00*	$689.00*	$689.00*	—
Di-II 10-24/3.5-4.5 (ø)	—	#TA102435*	$499.00	$499.00	—	$499.00
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	—	#TA175028*	$499.00	$499.00	$499.00	—
Di-II 18-200/3.5-6.3 (62ø)	$60	#TA1820035*	$239.00*	$239.00*	$239.00*	$239.00*
Di-II 18-250/3.5-6.3 (62ø)	—	#TA1825035*	$499.00	$499.00	$499.00	$499.00
Di-II 18-270/3.5-6.3 VC	$70	#TA1827035*	$559.00*	$559.00*	—	—
Di 28-75/2.8 XR (67ø)	$10	#TA287528*	$489.00*	$489.00*	$489.00*	$489.00*
28-80/3.5-5.6 (58ø)	—	#TA288035*	$89.00	$89.00	$89.00	$89.00
Di 28-200/3.8-5.6 Asp XR IF Macro (62ø)	$50	#TA2820038*	$249.00*	$249.00*	$249.00*	$249.00*
Di 28-300/3.5-6.3 XR (62ø)	$50	#TA2830035XD*	$369.00*	$369.00*	$369.00*	$369.00*
Di 28-300/3.5-6.3 XR VC (62ø)	—	#TA283003563*	$629.00	$629.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	$40	#TA55200456*	$159.00*	$159.00*	$159.00*	—
Di 70-200/2.8 LD IF Macro (77ø)	—	#TA7020028M*	$769.00	$769.00	$769.00	$769.00
75-300/4.0-5.6 LD (62ø)	—	#TA753004*	$164.00	$164.00	$164.00	$164.00
Di 200-500/5-6.3 LD IF (86Cø)	$30	#TA20050056*	$919.00*	$919.00*	$919.00*	—
SP 1.4x AF Pro Converter	—	#TA14XP*	$224.00	$224.00	—	—
SP 2x AF Pro Converter	—	#TA2XP*	$254.00	$254.00	—	—

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H – HSM Model
R – Rear Slip-in Gelatin Filter Slot

SKU #	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM [R] #SI4528DCHSM*	$999.00	$999.00	$999.00	—	$999.00	$999.00
DG 8/3.5 EX Circular Fish-Eye [R] #SI835*	$899.00	$899.00	—	—	—	$899.00
DC 10mm f/2.8 EX Fisheye HSM [R] #SI1028FHSM*	$699.00	$699.00	$699.00	—	$699.00	$699.00
DG 15/2.8 EX Diagonal Fish-Eye [R] #SI1528DG*	$749.00	$749.00	$749.00	—	$749.00	$749.00
DG 20/1.8 EX DF RF Aspherical (82ø) #SI2018*	$569.00	$569.00	$569.00	—	$569.00	$569.00
DG 24/1.8 EX DF Aspherical Macro (77ø) #SI2418M*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DG 28/1.8 EX DF Aspherical Macro (77ø) #SI2818M*	$379.00	$379.00	$379.00	—	$379.00	$379.00
DC 30mm f/1.4 EX HSM (62ø) #SI3014DCS*	$439.00	$439.00	$439.00	$439.00	$439.00	$439.00
DG 50mm f/1.4 EX (77ø) #SI5014*	$499.00[H]	$499.00[R]	$499.00	$499.00	$499.00	$499.00[R]
DG 50/2.8 EX Macro (55ø) #SI5028MDG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DG 70/2.8 EX Macro (62ø) #SI7028MDG*	$499.00	$499.00	$499.00	—	$499.00	$499.00
DG 105/2.8 EX Macro (58ø) #SI10528MDG*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DG 150/2.8 EX APO Macro HSM (72ø) #SI15028AMDG*	$729.00	$729.00	—	$729.00	—	$729.00
DG 300/2.8 APO EX HSM #SI30028DG*	$3,299.00	$3,299.00	$3,299.00	—	$3,299.00	$3,299.00
DC 10-20/4-5.6 EX HSM (77ø) #SI102045D*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DC 10-20/3.5 EX HSM (82ø) #SI102035*	$649.00	$649.00	—	—	—	—
DG 12-24/4.5-5.6 EX [R] #SI122445*	$859.00[H]	$859.00[R]	$859.00	—	$859.00	$859.00[R]
DC 17-70/2.8-4.5 Macro (72ø) #SI17028DC*	$369.00	$369.00	$369.00	—	$369.00	$369.00
DC 18-50/2.8-4.0 OS (67ø) #SI185028DO*	$299.00	$299.00	—	—	—	—
DC 18-50/2.8 EX Macro (72ø) #SI185028*	$419.00	$419.00[R]	$419.00	$419.00	$419.00	$419.00
DC 18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) #SI1812535OS*	$339.00[H]	$339.00[R]	$339.00	—	$339.00	$339.00[R]
DC 18-200/3.5-6.3 OS (Optical Stabilizer) (72ø) #SI1820035*	$439.00	$439.00	—	—	—	$439.00
DC 18-200/3.5-6.3 IF Aspherical (62ø) #SI1820035*	$319.00	$319.00	$319.00	—	$319.00	$319.00
DC 18-250/3.5-6.3 OS HSM (72ø) #SI1825035*	$529.00	$529.00	$529.00	—	$529.00	$529.00
DG 24-70/2.8 EX Aspherical (82ø) #SI24/028DG*	$569.00	$569.00	$569.00	—	$569.00	$569.00
DG 24-70/2.8 EX IF HSM (82ø) #SI24/028*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 28-70/2.8-4.0 EX (58ø) #SI28/028D*	$139.00	$139.00	$139.00	—	—	$139.00
DG 28-70/2.8 EX (67ø) #SI28/028DG*	$349.00	$349.00	$349.00	—	$349.00	$349.00
DG 28-300/3.5-6.3 Macro (62ø) #SI2830035DG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DC 50-150/2.8 EX HSM II (67ø) #SI5015028*	$749.00[H]	$749.00	—	—	—	$749.00
DC 50-200/4-5.6 OS HSM (55ø) #SI5020045DO*	$299.00	$299.00	$299.00	—	$299.00	—
DG 50-500/4-6.3 EX APO RF (86Cø) #SI5050046*	$1,059.00[H]	$1,059.00[R]	$1,059.00	$1,059.00	$1,059.00	$1,059.00[R]
DC 55-200/4-5.6 (55ø) #SI5520045*	$139.00	$139.00	$139.00	—	—	$139.00
DG 70-200/2.8 EX Macro II HSM (77ø) #SI7020028*	$799.00	$799.00	$799.00	$799.00	$799.00	$799.00
DG 70-300/4-5.6 DL Macro Super II (58ø) #SI703004S*	$159.00	$159.00	$159.00	—	$159.00	$159.00
DG 70-300/4-5.6 APO Macro Super II (58ø) #SI703004DG*	$209.00	$209.00	$209.00	—	$209.00	$209.00
DG 120-300/2.8 EX APO IF HSM (105ø) #SI120300DG*	$3,199.00	$3,199.00	—	—	—	$3,199.00
DG 120-400/4.5-5.6 APO OS HSM (77ø Rear) #SI120400*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 150-500/5-6.3 APO OS HSM #SI150500*	$999.00	$999.00	$999.00	—	$999.00	$999.00
DG 300-800/5.6 APO EX HSM #SI300800DG*	$9,999.00	$9,999.00	—	$9,999.00	—	$9,999.00
DG 1.4x EX APO Tele-Converter #SI1.4XDG*	$249.00	$249.00	$249.00	—	$249.00	$249.00
DG 2x EX APO Tele-Converter #SI2XDG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DG EF-530 ST Flash SIEF530ST*	$149.00	$149.00	$149.00	—	$149.00	$149.00
DG EF-530 Super Flash #SIEF530*	$219.00	$219.00	$219.00	—	$219.00	$219.00
DG EM-140 TTL Ringlight #SIEM140DG*	$379.00	$379.00	$379.00	—	$379.00	$379.00

Bags & Cases

Quick Dial 73

DPS 3N1 Sling/ Backpacks

3N1 bags provides fast equipment access and ultimate freedom, allowing three carrying options in one while morphing from sling to backpack and back again fast and easy.

	10 Small	20 Med.	30 Large
SKU #	#KA31SBS	#KA31SBM	#KA31SBL
Color	Black		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	2	4	6
HOLDS Acc.	Yes	Yes	Yes
Price	$84.95	$99.95	$124.95

Fastpack Backpacks

Protects your equipment and provide storage for accessories. Side-entry compartments let you quickly access gear & accessories, even while you're on the move.

	200	250	350
SKU #	#LOFP200*	#LOFP250*	#LOFP350*
Color	Black, Blue, Red		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	3	4	4
HOLDS Laptop	No	15.4"	17.4"
Price	$74.95	$89.95	$112.95

TENBA Shootout Shoulder Bags

SHOOTOUT™ is designed from the ground up for serious outdoor imaging. Light on your shoulders but heavy on protection, access and features.

	Small	Medium	Large
SKU #	#TESSS*	#TESSM*	#TESSL*
Color	Black, Black/Olive, Silver/Black		
HOLDS SLRs	1	1	2
HOLDS Lens/Flash	3	4	7
HOLDS Acc.	No	No	Yes - 15"
Price	$98.95	$119.95	$159.95

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

	Speed Pack 75 3375	Speed Pack 85 3385
SKU #	#TA3375*	#TA3385*
Color	Black, Rust	
HOLDS SLRs	1	1
HOLDS Lens/Flash	3	4
HOLDS Laptop	No	17"
Price	$89.95	$119.95

Tripods

Quick Dial 73

Manfrotto bogen 190X Series

Improved castings for reduced weight without compromising strength and stability. XB features low angle adapter, XProB features vertical/horizontal quick flip center column.

	190XDB	190XB	190XPROB
SKU #	#B0190XDB	#B0190XB	#B0190XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Leg Sections	3	3	3
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	$98.95	$129.95	$159.95

Manfrotto bogen 055X Series

Similar in design and features to the 190X series but with increased operating height and max load capacity. 055XB features low angle adapter, 055XProB features vertical/horizontal quick flip center column.

	055XDB	055XB	055XPROB
SKU #	#B055SXDB	#B055SXB	#B055SXPROB
Head	Requires Head (head sold seperately)		
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Leg Sections	3	3	3
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	$139.95	$164.95	$179.95

BENRO Travel Angel

The Perfect Travel Companion Weight, capacity, folded length and maximum tripod height are the primary considerations for photographers who travel.

special folding design saves up to 20% space

	A-169 M8	A-269 M8	C-169 M8
SKU #	#457-169	#457-269	#455-169
Head	BH-0	BH-1	No
Material	Alluminum	Alluminum	Carbon Fiber
Load Capacity	8.8 lbs	13.2 lbs	17.6 lbs
Max. Height	57.8"	60.9"	58.3"
Folded Length	14.1"	14.8"	14"
Weight	3.3 lbs	4 lbs	2.2 lbs
Price	$170.00	$190.00	$334.00

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can be locked at a wide range of angles making it the perfect wilderness field tripod. Also available in Aluminum & Basalt.

	GT2531EX	GT2541EX
SKU #	#GGT2531EX	#GGT2541EX
Head	Requires Head (head sold seperately)	
Load Capacity	26.4 lbs	26.5 lbs
Max. Height	66.9"	64.6"
Leg Sections	3	4
Folded Length	25.2"	21.3"
Weight	4.1 lbs	4.1 lbs
Price	$624.95	$674.95

Filters for Analog, Digital still or video cameras & lenses

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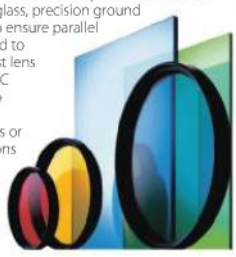
Quick Dial 73

B+W

The leading brand for demanding professionals and amateur photographers for creative imaging with optimal quality. Made from crystal-clear German Schott optical glass, precision ground and polished to ensure parallel thickness, tested to match the finest lens quality, and MRC multi-coated to eliminate reflection and flare. Some other brands are cut from greenish window glass or pressed blanks having internal imperfections that can cause refraction of light and inconsistent image quality.



B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	25.95	25.95	29.95	38.95	44.95	51.95
UV, KR1.5 Multi-Coated	39.95	39.95	46.95	54.95	68.50	93.95
Circular Polarizer	66.95	68.95	72.95	86.50	99.50	111.95
Circular Polarizer Multi-Coated	96.50	99.50	104.95	124.50	143.50	169.95
81A, B, KR3, 6, 12, 15	25.95	25.95	29.95	38.95	44.95	51.95
KB1.5, 3, 6, 12, 15, 20	25.95	25.95	29.95	38.95	44.95	51.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	25.95	25.95	29.95	38.95	44.95	51.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .9 (103), 1.8 (106), 3.0 (110), 4.0 (113), 6.0 (120)	44.95	44.95	69.95	69.95	89.50	99.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	25.95	25.95	29.95	38.95	44.95	51.95

heliopan

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Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	32.75	34.25	45.00	51.25	63.00	73.75
Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
#5, #8, #25, #11, #13, #15, #22, 81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

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Circular Polarizer	40.35	58.35	70.35	82.35	109.35
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Circular Polarizer Ultra Thin Super HMC	83.85	101.85	149.85	187.35	281.85
"Moose" Warm Circular Polarizer	59.85	86.85	107.85	128.85	166.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	20.85	32.85	40.35	49.35	61.35
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	20.85	32.85	40.35	49.35	61.35
Close Up Set	49.35	68.85	88.35	97.35	—
Cross Screen, Diffuser	20.85	32.85	40.35	49.35	61.35
Fluorescent FLD, FLW	20.85	32.85	40.35	49.35	61.35
Intensifier – Blue, Green Field, Enhancement (Red)	49.35	62.85	70.35	83.35	—
Neutral Density 2x, 4x, 8x	20.85	32.85	40.35	49.35	61.35
Soft A, B	34.35	49.35	56.85	59.85	—

Film Color & B&W

Quick Dial 71

COLOR PRINT FILM

	Kodak Gold – GA 100 IMP	Kodak Gold – GB 200 IMP	Kodak Max – GC 400 IMP
135-24	2.19	—	1.99
135-36	—	2.99	2.99

	Kodak Portra 160NC	Kodak Portra 160VC	Kodak Portra 400NC	Kodak Portra 400VC	Kodak 800	Kodak Ektar 100
135-36	4.69	5.20	5.79	5.99	7.50	4.35
120 Roll	3.49	3.99	4.30	4.30	5.85	3.69
220 PP (5)	48.70	—	44.95	42.95	—	—

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	Fujifilm Reala CS 100	Fujifilm Superia CA 200	Fujifilm Superia CH 400	Fujifilm Superia CZ 800	Fujifilm Press CZ 800
135-24	—	1.99	2.15	3.95	—
135-36	5.50	1.99	1.99	—	2.99

	Fujifilm Pro 160C	Fujifilm Pro 160S	Fujifilm Pro 400H	Fujifilm Pro 800Z
135-36	5.75	4.89	5.75	5.99
120 Roll	3.79	3.50	3.75	4.39
220 PP (5)	7.50	7.50	7.99	7.99

PROCESSING MAILERS

Fuji Slide Processing
36 Exposures (35mm) 5.39

A-I Processing

	35mm	120	220
Slide E6	9.49	9.49	18.95
Print C41	13.49	15.49	30.95
B&W	16.75	16.75	—

COLOR SLIDE FILM

	Kodak Ektachrome Professional EPY 64T Tungsten	Kodak Ektachrome Professional E Series 100 VS	Kodak Ektachrome Professional E Series 100 G	Kodak Ektachrome Professional EPP 100
135-36	13.50	6.99	7.50	14.95
120 Roll	7.95	5.25	5.59	7.99
220 PP (5)	—	54.95	—	—

	Fujifilm Fujichrome Sensia RA 100	Fujifilm Fujichrome Sensia RM 200	Fujifilm Fujichrome Sensia RH 400	Fujifilm Velvia RVP Pro 50	Fujifilm Velvia RVP 100	Fujifilm Astia RAP100F	Fujifilm Fujichrome Professional Provia RDP100F	Fujifilm Fujichrome Professional Provia RXP III 400X	Fujifilm Tungsten RTP T64
135-36	5.49	6.49	9.95	6.86	6.25	5.80	5.75	8.95	8.29
120 Roll	—	—	—	4.89	4.59	3.99	3.89	5.99	4.79
220 PP (5)	—	—	—	9.99	8.99	8.39	8.39	—	—

BLACK & WHITE PRINT FILM

	Kodak Plus-X 125	Kodak Tri-X 400	Kodak TMX 100	Kodak TMY 400	Kodak TMZ 3200	Kodak BW 400 CN
135-36	6.50	3.59	5.50	3.39	8.50	4.99
120 Roll	—	3.95	3.95	3.59	—	4.49

	Ilford Pan F+ 50	Ilford FP4+ 125	Ilford HP5+ 400	Ilford Delta Pro 100	Ilford Delta Pro 400	Ilford Delta Pro 3200	Ilford XP-2 Super 400	Ilford Infrared SFX 200
135-36	5.19	5.09	3.89	5.35	5.25	6.15	5.35	7.95
120 Roll	3.85	3.69	3.35	3.39	3.79	4.25	3.59	6.95

	Fujifilm Acros 100	Fujifilm Neopan 400	Fujifilm Neopan 1600	AGFA SLIDE Scala 200
135-36	3.95	3.75	3.95	12.95
120 Roll	2.95	2.95	—	—

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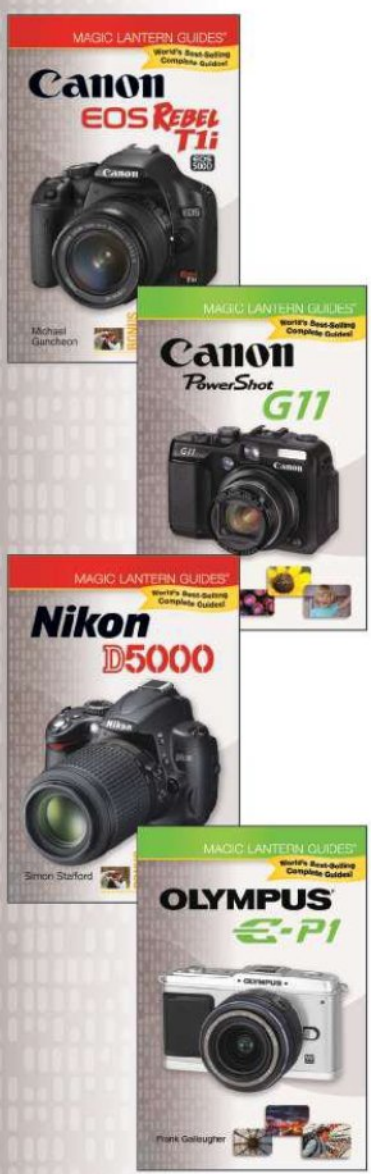

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COOLPIX P90

Unleashing Creative Freedom

A new 24x Zoom-NIKKOR lens for the COOLPIX P90 covers a broad focal range of 26mm wide-angle through 624mm super-telephoto (35mm format equivalent). The clarity of these precision optics combine with 12.1 effective megapixels and advanced Nikon digital image-processing to faithfully reproduce fine details and subtle tones, offering extended light sensitivity settings as high as ISO 6400 and image sensor shift VR image stabilization.
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COOLPIX S570

NEW!

Style Meets Simplicity

The new COOLPIX S570 is ideal for entry-level consumers looking for a carefree shooting experience. The S570 features 12.0 megapixels; a 5x wide-angle Zoom-NIKKOR glass lens; ISO 3200 at full resolution; a bright 2.7-inch LCD Display; 4-way VR Image Stabilization System; Scene Auto Selector Mode; Nikon's Smart Portrait System and movie mode.
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D5000 Smart. Sharp. Simply Brilliant

NEW!

The D5000 12MP DSLR Camera expands possibilities for photo and HD Video creativity with D-Movie mode, Vari-Angle LCD Monitor & 19 Automatic Scene Modes. It also incorporates a comprehensive set of in-camera editing features to make the most of captured images without the need of a computer.
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D90 Digital SLR

Engineered for Artistry

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.
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D700 Digital SLR

Power that Empowers

The D700 offers pro-level performance and an extensive array of features and innovations in a comfortably nimble platform. In addition to the Nikon-original FX-format CMOS sensor, the D700 incorporates Nikon's EXPEED Image Processing System, Nikon's renowned 51-point auto focus system with 3D Focus Tracking, Scene Recognition & a new active dust reduction system, two Live View shooting modes and more.
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Digital SLR's

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OLYMPUS E-620

NEW!

Shoot Outside the Box

Six creative in-camera art filters, Multiple Exposure shooting and a swivel Live View 2.7" HyperCrystal III LCD offer artistic freedom and endless creative possibilities. The 12.3-MP Live MOS sensor & TruePic III+ processor provide exceptional picture quality. With in-body Image Stabilization, the E-620 is a camera that truly lets you shoot outside the frame.

PENTAX K-7 Kit

Explore. Capture. Captivate.

The new K-7 has arrived. Faster and more durable than ever before, the compact, 14.6 megapixel K-7 truly is the most powerful PENTAX ever. The Pentax K-7 features a 14.6 megapixel CMOS sensor rebuilt from the ground up, and advanced features such as HD Movie Capture and new, unique-to-Pentax camera controls. It is also compatible with every Pentax lens ever made.

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Camcorders

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Vixia HG21

FULL HD 1080

High Def Video on Hard Disk Drive

Canon VIXIA HG21 combines the ease of recording video directly onto an internal Hard Disk Drive with the advanced AVCHD format. Its 120GB Hard Disk Drive allows you to record up to 45 hours of crisp, high definition video (LP Mode). It also is a dual system camcorder boasting 1920 x 1080 Full HD, with the capability of also recording video and still images to an SDHC card as well.

FS200

Fast, Flexible, Flash Memory

Canon's FS200 Flash Memory camcorder offers one of the most affordable ways to get stunning video in a light, compact and user-friendly package. Adding to the usefulness of this camcorder is Canon's Quick Charge - which reduces the recharge time for the FS200's battery and Pre-Record gives you a head start on capturing the action. The FS200 is a Flash Memory camcorder that's hard to beat and still unmistakably Canon.

Vixia HV40

FULL HD 1080

Shoot. Capture. See. Be HD.

The Canon VIXIA HV40 HDV Camcorder shares the core components found within the VIXIA line, but also offers a Genuine Canon 10x HD Video Lens and 2.96 Megapixel Full HD CMOS Image Sensor. It also allows consumers to record in native 24p Mode, a feature previously found only on Canon's professional camcorders. Native 24p allows consumer to capture and record 24 progressive frames per second to a HDV tape, a big advantage for the serious filmmaker.

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SONY

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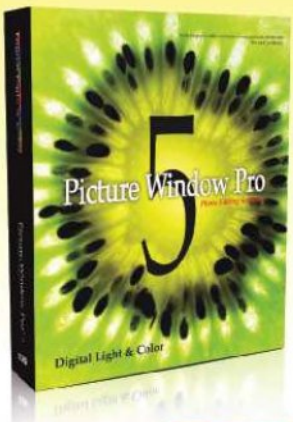

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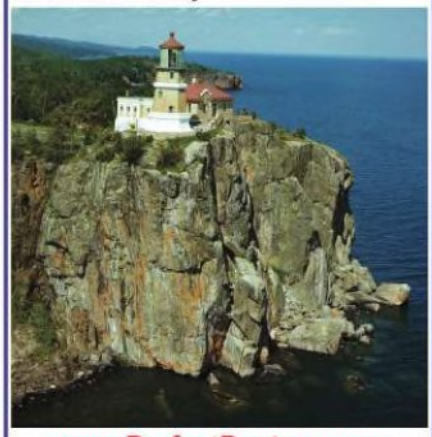

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Fans at Home

Photographer Steve Schofield depicts reenactors in their own space

STEVE SCHOFIELD, FROM *LAND OF THE FREE*, WWW.STEVESCHOFIELD.CO.UK

MY INSPIRATION was how Western films have affected sci-fi fan culture abroad. I was also fascinated by the idea of people reenacting this in their own homes—the juxtaposition of the fantasy of the characters they're emulating and the reality of where they live.

I found fans on the Internet and at conventions, and I explained that, though the project does have to do with incongruity, it's also a chance to present yourself as you'd like to be presented.

I met this father and son at a convention in Newcastle, England. They're part of a whole community, the Rebel Legion, who do reenactments for charities. I photographed them in their living room.

Dad-and-son Darth Vaders shot with a Mamiya 7 II on Kodak Portra 160 NC film.

Photography for me is about opening the debate, but this image makes people smile, and I like that, too. *—Steve Schofield*

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